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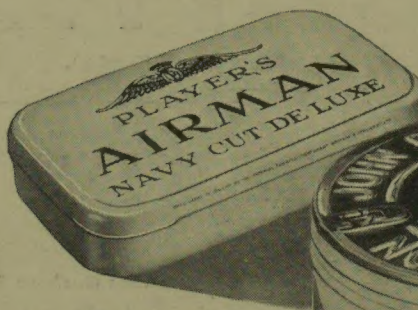
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SATURDAY, JUNE 4, 1932.



THE BURNING OF THE "GEORGES PHILIPPAR": THE DOOMED LINER WRAPPED IN SMOKE AND LISTING TO PORT.

Here and on another page in this number we publish some exceedingly dramatic photographs of the fatal fire aboard the French liner "Georges Philippard," of which ship we gave an illustration in our issue of May 21 and in that of May 28 further details of her luxurious state-rooms and decorations. These new photographs of the actual disaster were taken on May 16 (the day on which the fire began at about 2 a.m.) by a photographer on board the Japanese steamer

"Hakone Maru," one of the vessels which went to the rescue and cruised in the vicinity to pick up survivors. "Our ship arrived on the scene," writes Mr. Ohtsuki, "at about 10 a.m. (local time) just as the S.S. 'Contractor' and 'Mahsud' left with the people they had rescued, whilst the Russian tanker, S.S. 'Sovietskaia Neft,' was still standing by." The "Georges Philippard" had been abandoned at 8 a.m.—[PHOTOGRAPH BY K. OHTSUKI.]



By G. K. CHESTERTON.

IT often happens that by-products are bigger than big production, and that side-issues are larger than the main issue. Much of the political muddle and squabble comes from people trying to reach what they call a practical agreement. It is a very unpractical thing to trust to practical agreement. Two people may agree to keep a cat; but if they only agree because one is a lover of animals, and the other has a fiendish pleasure in watching cruelty to birds, it is probable that the practical agreement will not last very long. Other occasions will arise, in which it will be found to suffer from the absence of a theoretical agreement. There is at this moment many a parley between two politicians, seeking to find a practical agreement about a Tax on Tobacco or the dumping of Danish bacon, who are, in fact, forbidden for ever to come to any kind of real agreement, for the simple reason that they live in two different worlds; as, for instance, one in the globe that is picked out in red patches of the British Empire, and the other in the great grey *orbis terrarum* in which all lands are alike. These men would really have to settle the big question before they settled the small question. But, in what we call practical politics, it is the small

business about Fate; or, as he prefers to call it, Necessity. God forbid that we should go once more into the trampled labyrinth of Fate and Freewill. It is enough for me that the second is at least as fundamental an idea as the first; and really a more fundamental idea than the first. It is quite certain that I *feel* as if I could leave off writing this article whenever I like. Nobody can prove that feeling to be an illusion, except by a universal scepticism which might equally hold fate to be an illusion, or even law to be an illusion. The Determinists of my youth used to boast that Science supported them, because some scientists talked about the Determinism of Matter. I do not know what they are saying now, when several scientists are actually talking about the Indeterminism of Matter. But, anyhow, the idea of choice is an absolute, and nobody can get behind it.

What interests me here especially is this. It seems that many, who do probably feel they have freedom of action in the present or in the future, are ready to talk in a fatalistic way about the past. Mr. Middleton Murry, though fatalistic in a general way,

materialism, and consequent denial of miracle, he lets me down. I well remember how I came down with a crash, in the middle of the most exalted speculations, when he actually said he could not believe in something as a man "of the twentieth century." I know there are people who talk like that, but I had not classed him among them. I thought I was high up in the air arguing with Aristotle and Abelard, with Buddha and Spinoza, with Pythagoras or Confucius; and I came to earth with a bump, opposite a man who wanted to be known by a number. Can anybody imagine Spinoza presenting his cosmos as specially fitted to the eighteenth century? Would Abelard base his argument on the twelfth century, as the other on the twentieth century? Would even Confucius say that truth and wisdom must be reconciled with the requirements of his own particular date previous to the Han Dynasty? So far from saying this in disparagement of the writer's work as a whole, I remark on it as an incongruous interruption in his work as a whole. It seems to me that a number of these twentieth-century writers rebel not too much, but not half enough, against the nineteenth-century conventions. One of the Victorian



AN EGYPTIAN COUNTERPART TO THE CRESCENTIC SAND-DUNES OF PERU (RECENTLY ILLUSTRATED IN OUR PAGES): A TYPICAL BARCHAN IN THE OASIS OF KHARGA.

Among the air views of desert and mountain scenes in Peru, published in our issue of May 14, were two showing curious crescent-shaped dunes that move across the La Joya pampas at the rate of 60 ft. a year. We have since received an interesting letter, enclosing the above photograph, from Mrs. Alexander Stuart, who writes: "Your wonderful Peruvian pictures remind me of the crescentic sand-dunes in Egypt. I took this photograph near Beucra, in the Oasis of Kharga. In that region these peculiar dunes are known by the native name of 'barchan.' They travel southward

under the force of the wind at a rate of from 10 to 20 metres (about 32 to 65 ft.) a year. The front of them looks almost perpendicular, but the angle is really only 30-33 degrees, which is the angle of rest of loose dry sand. I walked up the one shown in the photograph, just behind the person seen in the background. It was not more than 40 ft. in height. It was difficult to get over the edge, as the top crumbles at a touch. The north wind blows the sand up the long slope and over the edge, all the time. That accounts for the constant shifting of position."

question that is called the big question. And the big question would only be permitted as a small parenthesis in the middle of the small question.

I happened lately to have a small debate with a very distinguished modern writer, Mr. Middleton Murry, on a book that he has written about Communism. I only mention it here because I soon discovered that I was not arguing against Communism, but against Fatalism. I will not discuss the social and economic thesis, because, in truth, Mr. Middleton Murry's sort of Communism is rather a curious sort of Communism, which he alone would have the spirit and originality to explain. I do not agree with Communism; but I do not disagree with it because it would break up the existing system of commercialism. That, I think, is breaking itself up without any assistance from anybody. I disagree with Communism because I think it involves the sacrifice of Liberty. And the curious thing is that Mr. Middleton Murry does distinctly admit, in so many words, that it would involve the sacrifice of Liberty. So that he and I are so far in a state of blissful agreement; not practical agreement, but real or theoretical agreement. It is true that he adds to this a mystical paradox about losing freedom in order to be free, but he would have to explain that for himself. Where I found myself in much more fundamental disagreement with him was in this very ancient

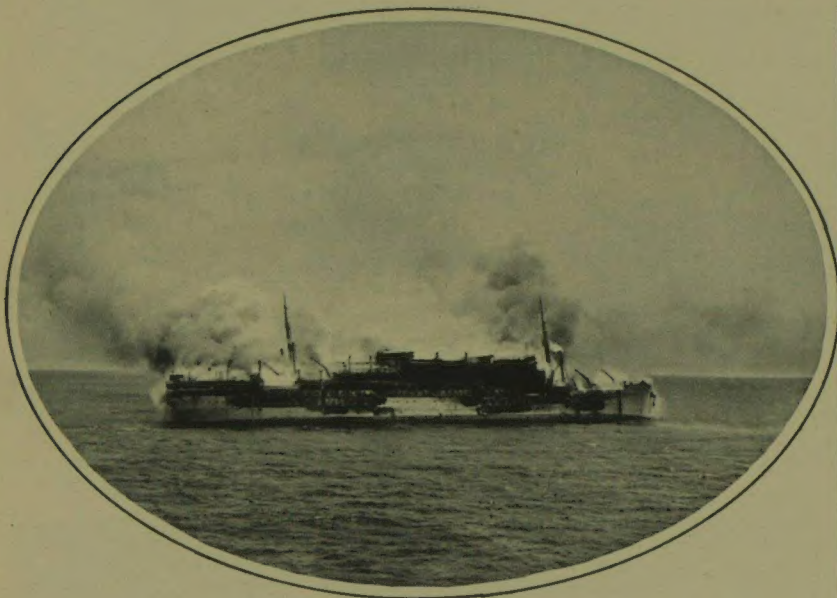
is especially fatalistic about the past. He repeats again and again that whatever did happen was "necessary." He seems to think it proved its necessity merely by happening. Now, I do not feel this about the past, any more than about the future. I admit necessity, in the sense of logical necessity. I admit that if I am heavier than Mr. Middleton Murry, it is necessary that Mr. Middleton Murry is lighter than I am. I admit that if three feet make a yard, it is necessary that six feet make two yards. In that sense I must concede that if (physically) six Murrys make one Chesterton and even (spiritually) six Chestertons make one Murry, any further calculations about the multiplication of these persons must be founded on the principles of the multiplication table. But I do not feel in the least as if it had been inevitable that I should have turned from an art student to a journalist; or inevitable that Mr. Murry should have turned to Bolshevism; or inevitable that Bolshevism should have ever turned up at all. In every historical event I feel the thrill of uncertainty and the suspense of the human choice, and I cannot understand why my feeling is not as reasonable as his feeling; which seems also to be a feeling and no more.

For what I really complain of in this brilliant and ingenious writer is that, whenever he does try to give ultimate reasons for his fixed fatalism and

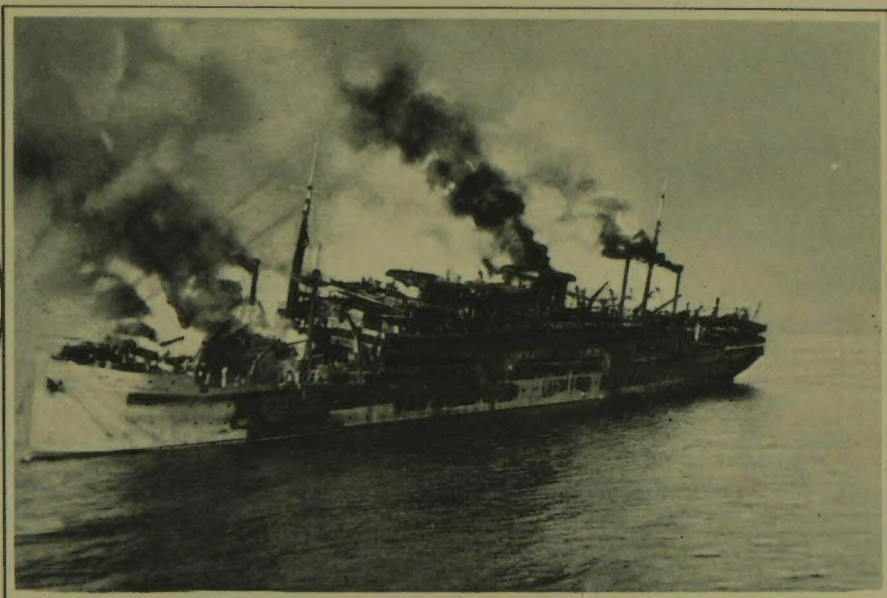
conventions was that all was for the best, or at any rate that all was as it had to be. The Victorians were all convinced that William the Conqueror was bound to conquer; that Wellington was bound to beat Napoleon; that Canada was bound to cleave to England; that America was bound to cut herself off from England. And it seems to me that the mechanical optimism of Marx, and the necessitarian notion of history in moderns like Mr. Murry, is but a continuation in that old optimistic groove. To me all the past is alive with alternatives, and nobody can show, nobody has really attempted to show, that they were not real alternatives. I think it quite possible that if Harold's northern campaign had been a week earlier, William the Norman's southern campaign might have been launched too late; that if Napoleon had decided, after his hesitation, to throw in the Old Guard at Borodino, there would have been no Moscow and no Waterloo; that there was a time when a few wise words might have saved the American Colonies or a few foolish words lost Canada; and so on. In short, I believe that, again and again, man was at the cross-roads and might have taken another road. Nobody can prove or disprove it metaphysically; but I am the more content with a philosophy which permits of occasional miracles, because the alternative philosophy does not even permit of alternatives. It forbids a man even to dream of anything so natural as the *Ifs* of History.

A LINER'S MAIDEN VOYAGE ENDS IN FIRE: THE "GEORGES PHILIPPAR."

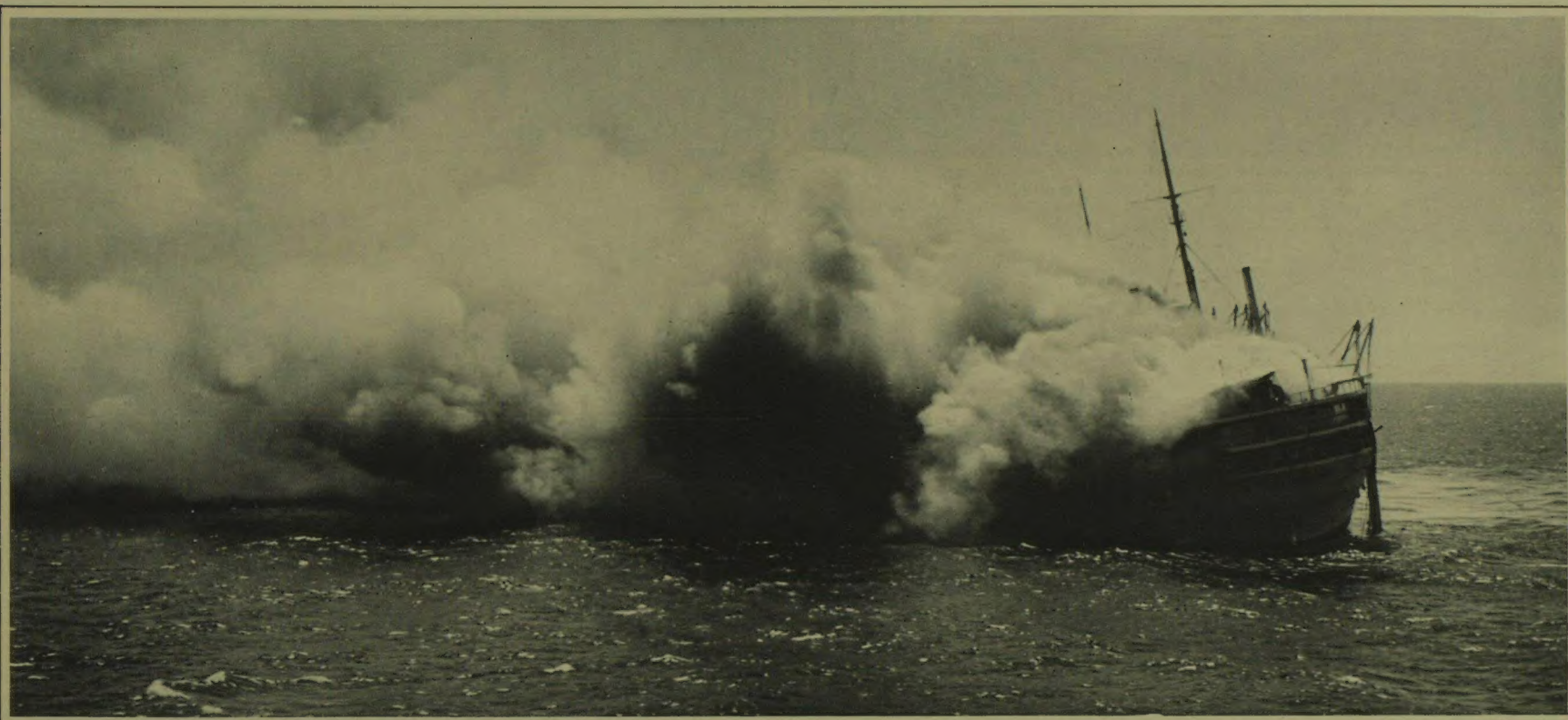
PHOTOGRAPHS (EXCEPT THAT ON UPPER RIGHT) BY K. OHTSUKI, TAKEN FROM THE S.S. "HAKONE MARU."



A NEAR VIEW OF THE BURNING LINER, TAKEN ABOUT TWO HOURS AFTER SHE HAD BEEN ABANDONED BY HER CAPTAIN AND CREW: THE STARBOARD SIDE OF THE "GEORGES PHILIPPAR."



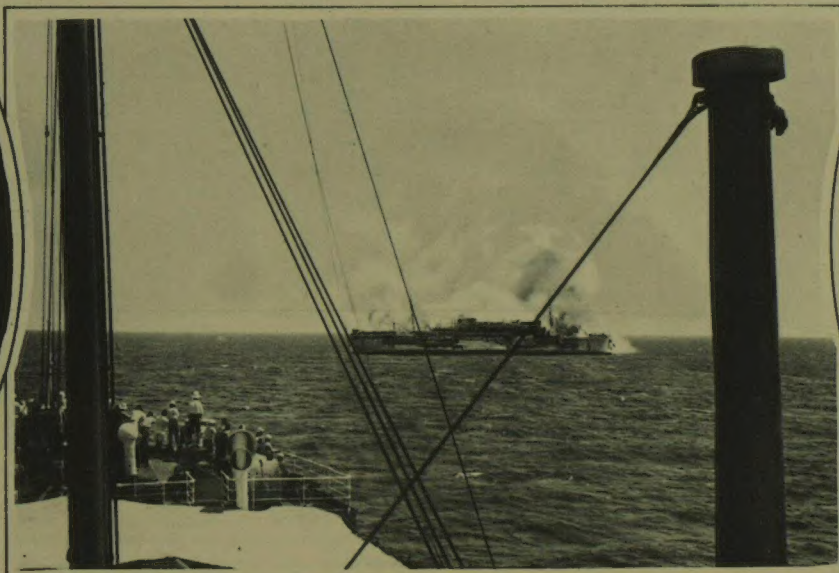
THE "GEORGES PHILIPPAR" ALMOST BURNT OUT: A PHOTOGRAPH TAKEN FROM THE BLUE FUNNEL STEAMER "CALCHAS," AT ABOUT 7.20 A.M. ON MAY 17, SOME 30 HOURS AFTER THE FIRE BEGAN.



A TRAGIC END TO THE MAIDEN VOYAGE OF A LUXURIOUS PASSENGER SHIP: THE 17,000-TON FRENCH MOTOR-LINER "GEORGES PHILIPPAR" LISTING HEAVILY TO PORT, WITH HUGE CLOUDS OF SMOKE ROLLING OUT OF HER BLAZING HULL—A PHOTOGRAPH TAKEN SOME EIGHT HOURS AFTER THE FIRE BEGAN AND THREE DAYS BEFORE SHE FINALLY SANK (ON MAY 19).



SURVIVORS: PASSENGERS SAVED FROM THE "GEORGES PHILIPPAR" ABOARD A RESCUE SHIP.



THE BURNING LINER AS SEEN FROM THE JAPANESE STEAMER "HAKONE MARU," WHICH ASSISTED IN THE SEARCH FOR SURVIVORS: THE "GEORGES PHILIPPAR" ON FIRE IN THE GULF OF ADEN.

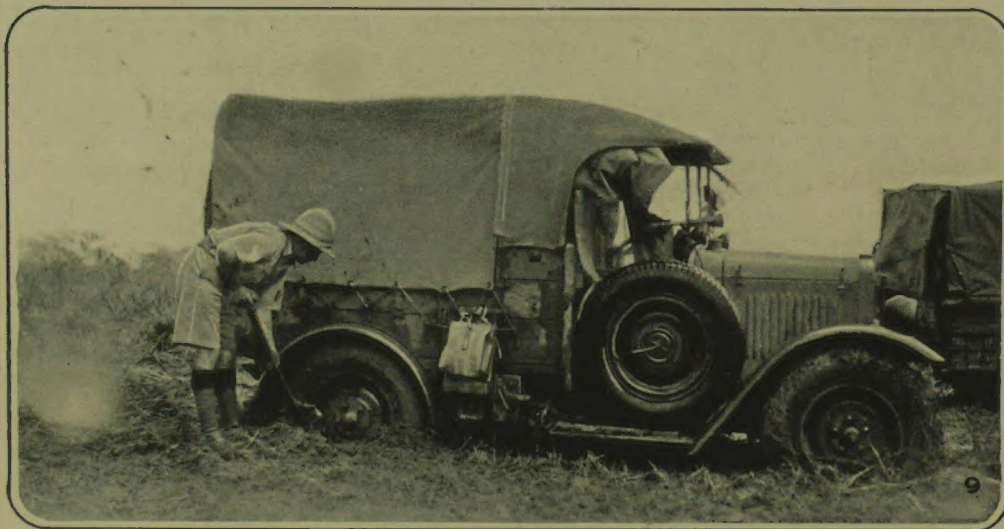
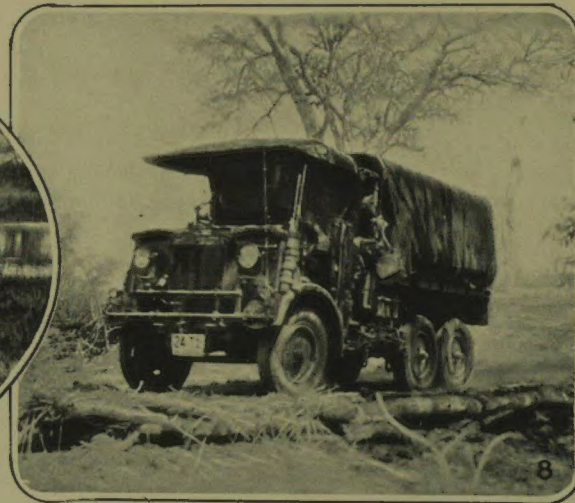
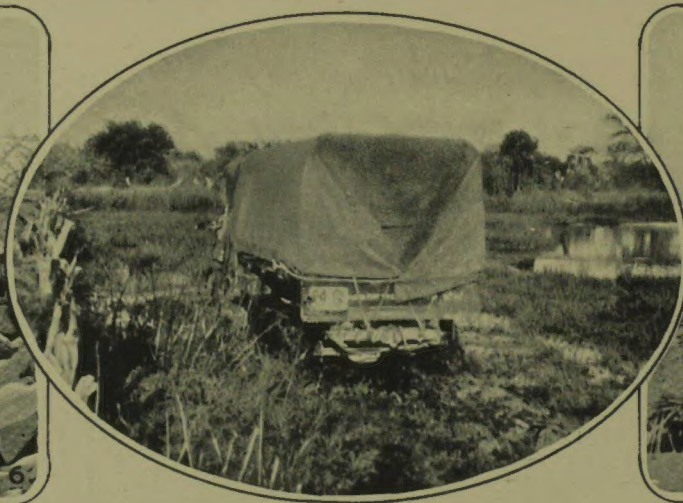


YOUNG SURVIVORS RESCUED BY THE BRITISH STEAMER "CONTRACTOR": TWO CHILDREN SAVED.

At the time of writing, the latest news about the disastrous fire of May 16 aboard the French liner "Georges Philippar" (illustrated also on our front page) occurs in a message from Marseilles reporting the arrival there of the P. and O. liner "Comorin" with survivors, including Mme. Valentin (who first saw smoke issuing from an electric commutator in her cabin, No. 5 on D deck). It was stated that all hope for the 52 passengers now known to be missing must be abandoned. A report of May 20 gave the total number of people on

board the lost liner as 767, and said that most of the missing probably perished in the first onrush of flame that swept the whole of D deck. On May 18 the Messageries Maritimes, owners of the ship, issued a list of 676 passengers and crew rescued by the British steamers "Contractor" and "Mahsud" and the Russian tanker "Sovietskaja Neft." Among ships that helped in the search for survivors were the P. and O. liners "Kaisar-i-Hind" and "Otranto" and the Japanese S.S. "Hakone Maru," from which most of our photographs were taken.

THE WAR OFFICE CONVOY: A STERN TEST FOR BRITISH CARS.



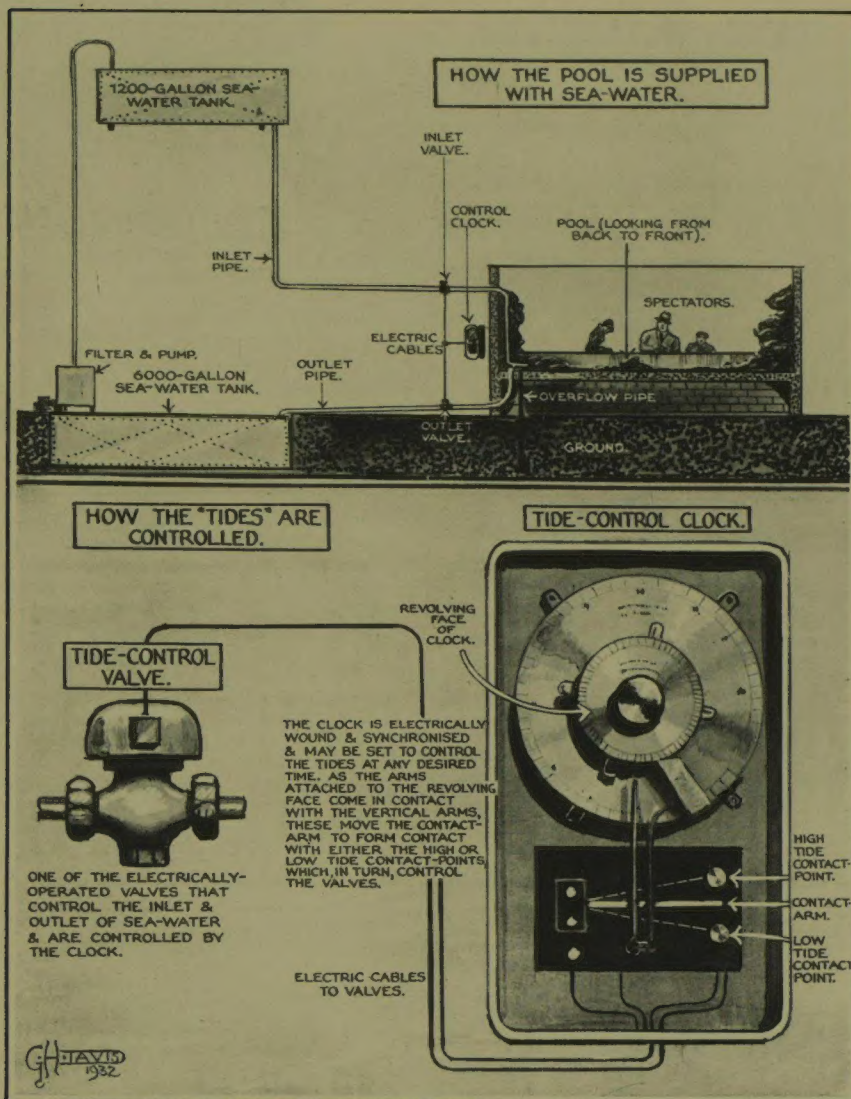
1. THE MORRIS-COMMERCIAL VAN (LEFT) AND THE COMMER LORRY IN HEAVY GOING AFTER THE RAINS. 2. A TYPICAL STRETCH OF COUNTRY NEAR KOSSEIR, ON THE RED SEA COAST. 3. THE RILEY CROSSING A BRIDGE NEAR BOR, SOUTHERN SUDAN, WHILE THE LORRIES HAD TO DRIVE THROUGH THE BOG. 4. A PORTABLE ROADWAY TO ASSIST VEHICLES IN SOFT SAND: THE COMMER LORRY. 5. THE COMMER LORRY ON A PATCH OF EXTREMELY SOFT SAND IN THE DESERT BETWEEN EDFU AND HALFA, UPPER EGYPT. 6. THE CROSSLLEY SIX-WHEELED LORRY ON A TRACK IN THE NUBA MOUNTAINS, A.-E. SUDAN. 7. THE CROSSLLEY LORRY IN HEAVY GOING NEAR BOR. 8. THE CROSSLLEY LORRY CROSSING AN IMPROVISED BRIDGE. 9. AN ATTEMPT TO PUT ON THE NON-SKID CHAINS: THE MORRIS-COMMERCIAL AXLE-DEEP IN MUD. 10. THE CROSSLLEY LORRY AFTER ITS WHEELS HAD BROKEN THROUGH THE ROTTING PLANKS OF A BRIDGE NEAR ESNA, UPPER EGYPT.

The War Office Experimental Convoy, consisting of four military vehicles of British manufacture and with a personnel of twelve men, including three native servants, underwent a searching test on its journey from Cairo to Southern Sudan and back, and accomplished it with remarkable success. The convoy, under the command of Captain D. K. Paris, M.C., left Cairo on January 18, and after covering in fifty-four running days 5600 miles, of which very little was over roads, arrived back at Cairo on April 16. The four vehicles were: a Crossley six-wheeled 30-cwt. lorry; a Commer four-wheeled 30-cwt. lorry; a Morris-Commercial 15-cwt. van; and a Riley 9-h.p. car. Over the route taken the different types of ground may be summarised under five main headings: (a) 610 miles of roads, chiefly mud roads, in Upper Egypt; (b) 1280 miles of hard gravel or sandy soil; (c) 400 miles of very heavy sand; (d) 1660 miles of black cotton soil; (e) 1650 miles of trackless desert and hilly ground. In addition it should be pointed out that the tracks which formed a proportion of the route were such as

would ordinarily be considered impracticable; that numberless dry water-courses and ravines had to be crossed; that extraordinary obstacles such as pot-holes made in the track by elephants were common; that each vehicle throughout was very much overloaded; and that on many days the heat was intense. In spite of all this no vehicle developed a major defect; there were only five punctures; and no trouble was experienced from boiling radiators. There could be no more convincing proof of the excellence of British motor manufacturers' products or of their suitability for work under difficult conditions. The route which the convoy took must be summarised briefly: Cairo to Edfu; across the desert to Wadi Halfa; Abu Hamed, Khartoum, Kosti; west to El Obeid, and through the Nuba Mountains to Malakal; southward to Juba. Then back to Malakal and Renk; eastwards to Roseires, Makwar, Gedaref, and Port Sudan; and back to Cairo along the Red Sea coast. This last stretch was perhaps the most testing of all. For the above details we are indebted to the War Office official report.

HIGH TIDE AND LOW TIDE AT THE "ZOO": THE NEW ROCK-POOL.

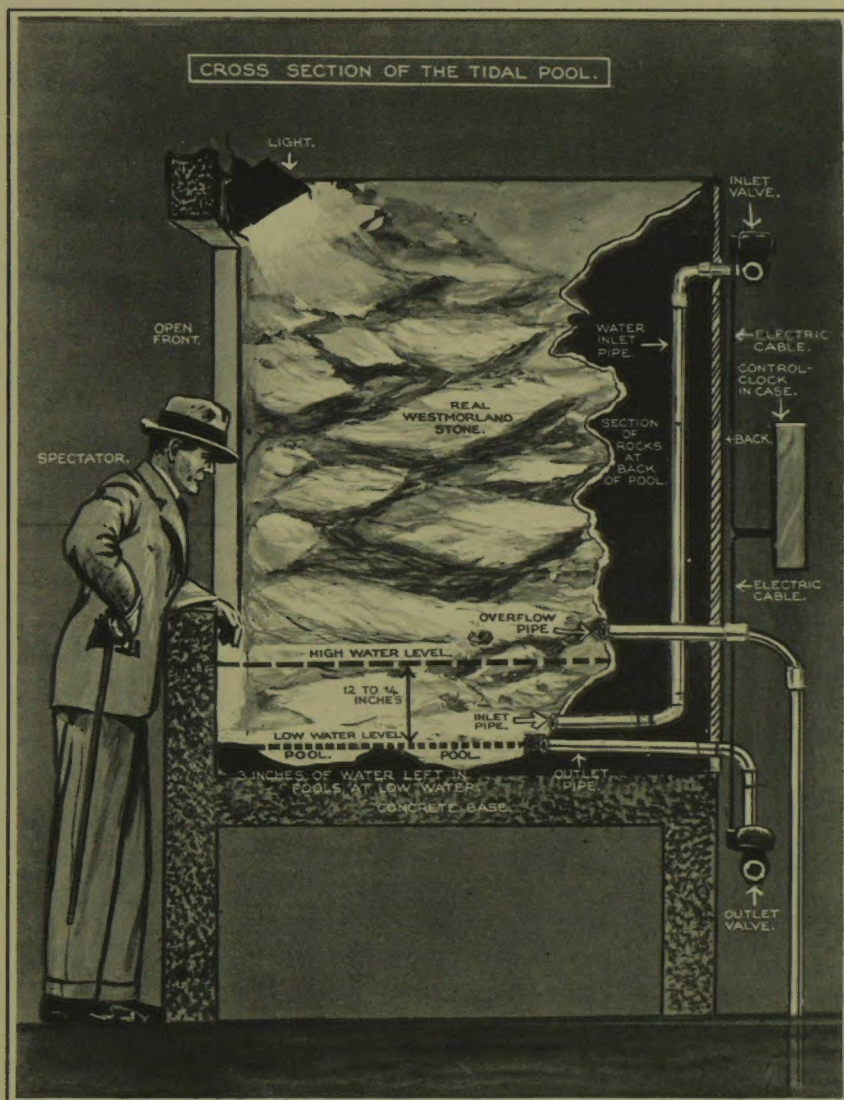
DRAWINGS BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MR. E. G. BOULENGER, DIRECTOR OF THE "Zoo" AQUARIUM.



DETAILS OF THE APPARATUS FOR CAUSING THE EBB AND FLOW OF THE "TIDE" IN THE ROCK-POOL AT THE "ZOO" AQUARIUM: DIAGRAMS SHOWING THE SUPPLY OF SEA-WATER AND REGULATION OF ITS RISE AND FALL BY VALVES AND A CLOCK.

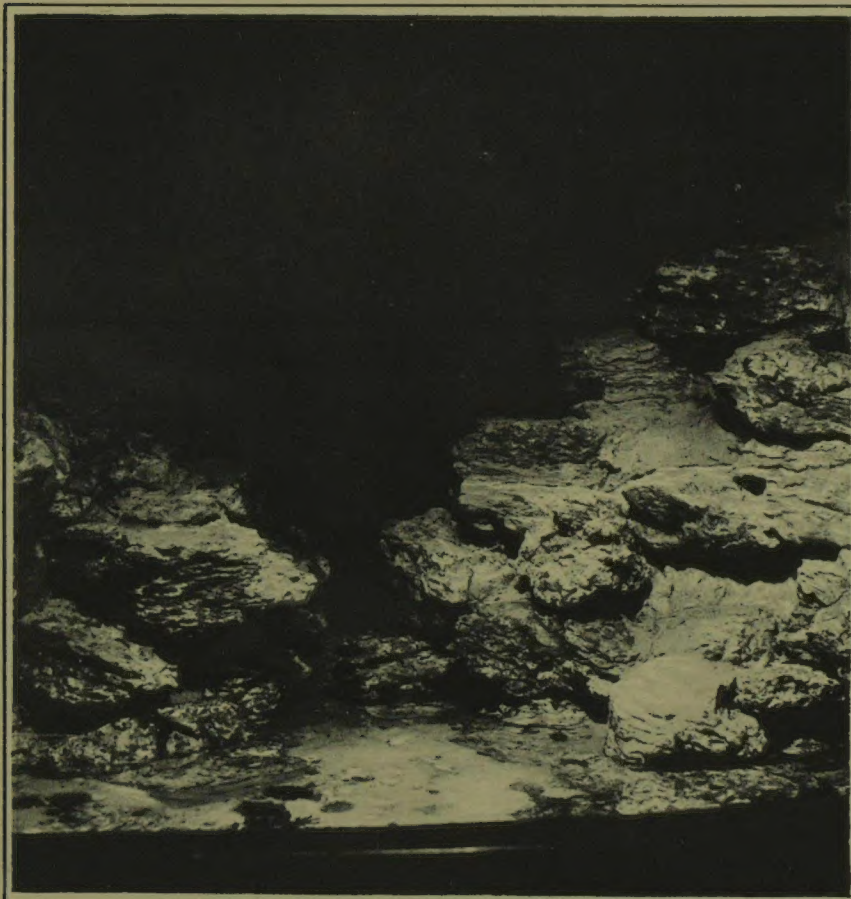


"HIGH TIDE" (AT PRESENT FIXED AT 4 P.M.) IN THE ROCK-POOL IN THE "ZOO" AQUARIUM, CONTAINING THE USUAL FORMS OF LIFE FOUND IN A NATURAL POOL: THE WATER RISEN ABOUT A FOOT AND COVERING THE BASE OF THE ROCKS.



THE SYSTEM OF PRODUCING "HIGH TIDE" AND "LOW TIDE" IN THE ROCK-POOL AT THE "ZOO" AQUARIUM: A DIAGRAMMATIC VIEW OF THE TANK, HERE SEEN IN CROSS-SECTION, SHOWING PIPES CONCEALED IN THE ROCKS AND THE OPEN FRONT FOR VISITORS TO INSPECT THE POOL.

and low water at 10 a.m., during visiting hours. The tides are controlled by an ingenious clock, which every twelve hours opens the inlet valve and causes the valve to remain open for six hours from low tide to high tide; then it closes the inlet valve and opens the outlet valve, causing the water to fall for six hours, after which the outlet valve is closed and the cycle recommences. The tide rises from twelve to fourteen inches, and at low water there still remain three inches of water in the small pools formed in the rocky bottom of the main pool. The new pool now occupies a corner of the Tropical Fish Section, at the far end of the Aquarium, and is proving a very popular and instructive exhibit.



"LOW TIDE" (AT PRESENT FIXED AT 10 A.M.) IN THE ROCK-POOL AT THE "ZOO" AQUARIUM: THE WATER AT ITS LOWEST LEVEL, WITH THE BASES OF THE ROCKS (SEEN SUBMERGED AT "HIGH TIDE") NOW UNCOVERED, BUT THREE INCHES OF WATER REMAINING IN SMALL POOLS AT THE BOTTOM.

The latest attraction in the wonderful Aquarium at the London "Zoo" is the Tidal Rock-Pool just completed, and now open to the public. The pool is realistically built up of Westmorland rock, and accurately represents a typical example of one of the thousands of such pools to be seen around our coasts. It is fully stocked with minute sea-life, consisting of starfish, small crabs, blennies, prawns, baby plaice, sea-anemones, periwinkles, whelks, cockles, gobies, shrimps, sea-gherkins, and brightly coloured seaweeds. In order that the denizens of the pool may live exactly as they do on the sea-shore, the pool is provided with a system of "tides," which at the present time produce high water in it at 4 p.m.,

The World of the Kinema.

By MICHAEL ORME.

STUDIO SPECIALISTS—THEIR ART AND CRAFT.

THE recent presentation of "Devil's Lottery," at the New Gallery, has focussed a good deal of critical and appreciative attention on the almost uncanny perfection with which modern trick-photography can create illusion so cunning, so plastic, and so completely fool-proof that only an expert can say where reality ends and "fake" begins. In this film, not a single acted scene of which was shot outside Hollywood, the sequences showing the Epsom course on Derby Day, with its tipsters, bookmakers, and motley crowds, with all the headlong excitement of the race itself; the sylvan stretches of English scenery; the sporadic, unhurrying activity of a wayside station, have all been so skilfully constructed by means of the process devised by Mr. Dunning—that wizard-Mahomet of twentieth-century cinematography whose invention, when the actors cannot themselves go to the required backgrounds, brings the backgrounds *en bloc* to them—coupled with lengths of news-reels, and a magical manipulation of studio sets and models, that the onlooker is indeed in England, as she is seen and heard and felt on her national gala day and in other of her typical aspects—a veritable triumph of synthesis.

Such mechanical marvels (for they are nothing less) are nowadays glibly accepted by the ordinary filmgoer as forming part of



DERBY DAY SCENES RECONSTRUCTED AT HOLLYWOOD: A TIPSTER PLYING HIS TRADE FROM A HORSE'S BACK IN "DEVIL'S LOTTERY," THE NEW FILM, WITH ELISSA LANDI AND VICTOR MCLAGLEN.



A REMARKABLE STUDY IN EXPRESSIONS AT EPSOM—AMERICAN VERSION: A DERBY DAY SCENE FROM "DEVIL'S LOTTERY," FOR WHICH THE AUTHENTIC BACKGROUND OF THE GREAT ENGLISH "FESTIVAL" WAS SET UP AT HOLLYWOOD.

an evening's entertainment. A few wonder; some would like to understand. But most take the whole thing for granted, or imagine and voice vague inaccuracies and conjectures that have nothing to do with the truth.

Nor is much more attention bestowed on another side of film production, the scarcely less juggler-like activities, the ingenuity, and creative intelligence of some of the specialised departments of the big studios. Before the days when "realism for realism's sake" became the slogan of nearly every worker in every form of art and craft, the axiom "Art is an improvement on nature" was the watchword of Victorian intellectualism. If, as some people think, a reversion to that belief is imminent, then Hollywood, hitherto regarded as an *enfant terrible* by the highbrows, might with justification turn the tables on her critics by claiming not only to improve on nature, but, when occasion demands, to be the creator of a synthetic nature, so like the real thing as to defy detection.

But probably her artist-workers will be much too busy to bother their heads on that score. Their business is to get on with the multifarious, the sometimes apparently impossible, the often comic jobs called into being by the exigent demands of scenario-writers, directors, and cameramen. In the Metro-Goldwyn-Mayer studios alone, as Mr. Dunham Thorp told us in an article in a trade paper a couple of months ago, no fewer than thirty men are regularly employed as the nucleus of an organisation that can be expanded as need arises. Each is an expert in one or other of the numerous branches of the arts of casting, moulding, or sculpture, and is kept constantly busy on the production of cornices, mouldings, pillars, and balustrades of periods that range from the Roman Empire to hitherto unconceived modes of decoration of a time that is as remote in the future as Babylon is in the past. Some idea of the volume of work turned out by these men may be gained from the fact that twenty-five tons of plaster, ten tons of cement, five tons of papier-mâché, with other plastic materials in proportion, are used every

month in this one studio. Nor is the craft of these deliberate "jerry-builders" confined to structural adaptation and creation alone. Casts of trees for a scene in which all the trees in a garden must be alike have been called for, and the manufacture of wax bottles which can be broken painlessly over an actor's head, of windows composed of "candy glass" (sugar candy) through which an escape or a motor-car crash can be made without danger to the player, of plaster china whose visible and audible breaking cannot be differentiated from that of the real thing, are all part of their daily tasks.

One man in Hollywood has evolved a new profession, and has now become landscape-gardener-in-chief to the film colony. Famously known as Jim my Evergreen (his own name is unpronounceable), this Japanese horticulturist cultivates over ten thousand varieties of flowers not indigenous to the country, and supplies suitable floral accompaniments to films set outside America. His latest achievement was the provision of a complete garden, rioting in blooms popular in the Southern States at the time of the Civil War, for Radio's recently released "Secret Service."

The Epic of the Dead Men might well be the title given to a cellar in the same company's studio. Here, empty and unmourned, repose no less than eleven thousand bottles, relics of pre-Prohibition, whose labels conjure up visions of half the countries of the world, their glamorous names ranging from Tsientsin to Scotland, from Hamburg and Italy to the West Indies. Restored to use as production occasion demands, they suffer a vicarious glory on the "set," filled with soft drinks, distilled water, or, for special hilarity, a combination of bubbling ciders that forms the studio champagne.

Apart from such permanent "props" there are the constant acquisitions of the Purchasing Department, whose name never appears in "credit" titles on the completed picture, but whose importance to director and property-man cannot be over-estimated. Here the imposing files, in which over three hundred

and fifty thousand articles are listed, contain perpetually augmented entries ranging from aeroplanes to magic wafers, from dust-laying liquid to prehistoric vehicles and cobble-stones.

But such static requirements are easy to supply in comparison with some of the living "properties" demanded. In the making of Dolores del Rio's coming picture, "Bird of Paradise," ten thousand moths were asked for as "extras." These atmospheric adjuncts were ingeniously secured by the spraying of an acre of bushes near the bed of the Los Angeles river with a strong, sweet-scented fluid, white cloths being suspended, with large arc-lamps, over the baited area. From the surrounding darkness the moths came voluntarily, lived their little moment of fluttering delight, and were—photographed. A different kind of experience was the lot of Henry Kendall, the director, and the camera-man during the night filming of a scene in "Mr. Bill the Conqueror," now running at the Regal. Mounted on an apparently docile horse, the actor was instructed to maintain a steady pace that would enable the car in which the camera had been set up to keep rider and steed within range. But the horse, deciding that as a screen actor it was his part to appear temperamental, went off so fast that he was not only lost to the eye of the camera, but to the ear of the microphone as well. It was almost a case of "came the dawn" before the director and

recordist were satisfied.

Allied to and working in close co-operation with the property-rooms and manufacturing "shops" of the big production units is the Research Department, to which questions relating to special or period costumes, historical tradition and practice, and the incredibly various problems that make or mar accuracy in detail are automatically referred. From a list of fifty-five typical "posers," submitted by one studio at the rate of fourteen hundred a month, and in comparison with which the stiffest general-knowledge paper ever set would be mere child's-play, I select a few examples: The uniform of rural postmen in England; How late were old-style sulphur matches in use? Do bookmakers in New York City have offices? Were celluloid collars in use in the 'eighties? What islands off the coast of Chile have been created by volcanic eruption? The interior of a well-to-do person's house in Alaska; A wall calendar of 1865; Telephone-numbers and instruments in use in Roumania; a Russian bar, a German beer-garden, a Japanese bar; a grain-pit in the African desert; baggage-labels for a second-class Swedish boat. To each and all of these conundrums the Research Department in question has accorded a ready welcome and a prompt solution. There is only one instance on record of its having to admit defeat. The script called for a copy of Omar Khayyam. To the request of the property-boy for advice as to where he could obtain Omar Khayyam pepper no answer was forthcoming.



LOCAL COLOUR ON "THE DOWNS" ON DERBY DAY, AS RECONSTRUCTED AT HOLLYWOOD: VICTOR MCLAGLEN AS JEM MEECH, THE PRIZE-FIGHTER.

"Devil's Lottery" contains many reconstructions of English scenes, the most notable being those of Epsom Downs on Derby Day. These were carried out with meticulous care. Further, the cast of "Devil's Lottery" is almost entirely British. If we may be permitted to make a somewhat frivolous observation, it may be pointed out that people in Hollywood are evidently not quite so familiar with the name of that famous firm, Messrs. Mann, Grossman, and Paulin, as, perhaps, English Derby-goers would be! Hence: "Grossman"!

ROYAL TOURNAMENT TRICK-RIDING: MOTOR-CYCLING ACROBATICS.

SKETCHES BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



"STUNTS" THAT ARE TRAINING FOR WAR SERVICE: DESPATCH RIDERS OF THE ROYAL SIGNALS AT OLYMPIA.

The Royal Tournament, which began at Olympia on May 25 and will continue until June 11, is as excellent as usual and is assured of its customary well-merited success. In our last issue we illustrated the Historical Episode by the 1st Battalion The Prince of Wales's Volunteers—"The First Prince of Wales: The Legend of Edward of Caernarvon." Here we are concerned with a more sensational "turn," an event in which thrills and laughs are blended. As to the skill of the Despatch Riders of the Royal Signals, Southern Command, that is amazing; and it is skill that is very necessary. To quote the official

statement: "The Despatch Rider . . . must be intelligent and capable of quick decision; also he must have complete confidence in his machine and his own ability to control it. The display gives some idea of the extent to which a trained Despatch Rider gains this confidence, and also of the dependability and ease of control of the modern motor-cycle." Eight solo riders are engaged in the figure movements executed in the arena. Then come such "tricks" as those our artist depicts—ending with the Traffic Policeman (and human "fence") being chased by his own riderless machine and side-car!

BOOKS OF THE DAY.

DERBY WEEK seems a suitable occasion for me to hold a little meeting of my own for books about racing and various other forms of sport. The field is considerable, and I am not prepared to name the winner when all the entrants have points in their favour. It is not a case this time of "Eclipse first and the rest nowhere." I lead off, however, with one that may claim to be the favourite in topical interest—namely, "TURF, CHASE, AND PADDOCK." By William Fawcett. Hunting and Racing Editor of the *Field*; author of "Saddle-Room Sayings," etc. With thirty-five illustrations (Hutchinson; 12s. 6d.). The author himself figures in the frontispiece, so that, physiognomically speaking, we know at once where we are. As a reader, I always like to see the sort of person with whom I am dealing, and here I perceive a promise of geniality which is amply fulfilled.

Mr. Fawcett dedicates his book "to Davy Burnaby ('Davy of the Navy'), in memory of many happy sporting days"; and happiness, combined with good fellowship, good sportsmanship, and an amusing vein of anecdote, is the prevalent spirit of this delectable volume. It grips me personally on the very second page by an allusion that takes me back to school days and certain "afternoons off" spent in following hounds on foot. Referring to his old hunting journals, the author says: "I think of . . . the beautiful country of the woods and hills around Uppingham, where a meet of the Cottesmore was of much more importance to me than the finest football or cricket-match 'wot ever was played.' Happy days, happy days! For could you ask more of life than to see the Cottesmore find at Wardley Wood, in all the glory of its russet livery?" Wardley Wood was once as familiar to me as Regent's Park, though in after years I have had to abandon the chase of "C. J. F." for the more exacting pursuit of L. S. D.

While hunting, steeplechasing, and horse-breeding occupy much of the book, it is the chapter on "Racehorses and Their Owners" which just now makes the primary appeal. Mr. Fawcett contrasts the modern racing world with the past, declaring that "the British Turf is cleaner and straighter to-day than ever before"; and compares the relative ability and methods of jockeys old and new. He makes shrewd comments on such matters as sporting art, sport and national character, the rising generation, altered conditions of bookmaking, the "Tote," suspicions of doping, and the necessity for checking the undue export of good stallions, if we want to maintain the standard of the English thoroughbred.

In particular, the author welcomes the growing interest of women in the Turf, and suggests: "The day may yet come when we shall see the Derby won by a filly, the property of a lady owner, bred by a lady breeder, trained by a lady trainer, ridden by a lady jockey, and, if we are lucky, have our money paid out to us by a lady bookmaker!" Queen Victoria, he reminds us, bred a Derby winner in Merry Hampton, which was bought by "Squire" Abington Baird and won the Derby of 1887. While on

the subject of royalty, he mentions that King Edward, when Prince of Wales, once persuaded the late Captain Machell, who trained Hermit for his sensational Derby, to cancel a colossal bet of 180,000 to 60,000 which he had made with the Duke of Hamilton. He also recalls "the words of a famous foreign diplomat, who exclaimed, after a King of England had won the Derby: 'You will never have a revolution so long as you have your racing.'"

The only other work on my list concerned solely with that noble animal, the horse, is a well-produced quarto volume by an author who has "dropped into poetry," and when I mention his Christian name it will be apparent that he could hardly help it. The book I mean is entitled "HOOF-BEATS." By Homer Hawkins. With sixteen plates by G. Denholm Armour (London: Country Life, Ltd.; New York, Scribner; 15s.). Mr. Hawkins modestly apostrophises his illustrious namesake in a prefatory poem. Then follow a score or so of pieces, each devoted to a different type of horse, among them the racehorse, 'chaser, hunter, polo pony, farm horse, Arab, troop horse, and gipsy's nag. The verse is mostly colloquial and unpretentious, with plenty of humour, dialect, and stable phrases, indicating that the author is quite at home in the saddle. He cleverly varies the style and rhythm to suit the different types. If his Muse does not reach the Homeric mark, it is, at any rate, instinct with love of the subject, while the delightful pencil-drawings combine to make this book one that every horse-lover will enjoy.

Reminiscence, anecdote, and sporting philosophy are blended to entertaining effect in "ENGLISH SPORT." By Captain H. F. H. Hardy. Illustrated by Anne Harris-St. John (Country Life, Ltd.; New York, Scribner; 8s. 6d.). Here the author has cast his net more widely than Mr. Fawcett, for, besides the "horse" sports—hunting, racing, coaching, and polo—he writes for enthusiasts of gun and dog, rod and line, rope and tiller. He looks at the Turf rather from the standpoint of the horseman than that of the racegoer. "There is a thrill," he writes, "in the sound of galloping horses, even in the sound of horses' hoofs trotting or only walking. . . . The Derby, Ascot, the Grand National give thrills not only to Englishmen, but to all the world. Healthy thrills. I think that Parliament itself would be healthier if it still adjourned, as it used to do, so that everybody could go to the Derby. But the supreme thrill lies in riding a race."

Very various are the uses of the word "sport." Yet another extension of its meaning and scope is embodied in "SPORTING DAYS AND SPORTING WAYS." By N. Lane ("Pa") Jackson (Founder of the Corinthian F.C., London F.A., Stoke Poges Club, Le Touquet Sports and Golf Clubs, etc.). With eighteen illustrations (Hurst and Blackett; 12s. 6d.). Here we have the memories of a veteran organiser to whom a great debt is owed, in particular, by the devotees of amateur "Soccer," lawn-tennis, and golf. Besides these sports he has early recollections of athletics and cricket, including a

visit of an American cricket team from Philadelphia to Stoke Poges in 1913. The Turf also comes into the story in connection with the Sports Club, which, in 1894, established its own tents and enclosures at Epsom, Ascot, and Goodwood.

Mr. Jackson tells many good stories. (I recommend the one about the Bishop of London in Hell Bunker at St. Andrews.) Such was the author's fame as a raconteur, indeed, that when the Prince of Wales (afterwards King Edward) visited the Sports Club in 1894 he was brought forward to amuse the Prince. "I will not write down here," he says, "the yarns with which I regaled our royal guest, but he fairly rolled with laughter at some of them, and that episode had a sequel many years after." The sequel happened

at Stoke Poges sixteen years later. "It was in 1910, I think," writes Mr. Jackson, "that one day I was informed that 'a gentleman who looked very much like the King' was waiting in a car outside and asking to see me. On investigation I found that it actually was his Majesty. . . . I said to his Majesty: 'It's really astonishing, Sir, that you should remember me.' 'Oh, I don't know,' was the reply; 'I've never forgotten the story you told me in your room at the Sports Club that night. I've repeated it scores of times, and I only wonder it's never appeared in the *Pink 'Un*.'"

Incidental references to sports and their influence on social habits and costume occur in "VICTORIAN DAYS AND WAYS." By Mark Edward Perugini. Author of "The Art of Ballet." With coloured frontispiece and many reproductions from *Punch* and Contemporary Prints (Jarrolds; 18s.). Though not maintaining throughout that touch of intimacy that belongs to a narrative entirely written in the first person, this picturesque survey contains a good deal of personal experience and contemporary quotations of an anecdotal character. The theatrical and entertainment world is fully treated. "During the later 'sixties and early 'seventies," we read, "some capital ballets were to be seen at Cremorne, in which a leading part was taken by Kate and Susie Vaughan, and by the famous Lauri family. But the periodical rowdiness of Derby Day, or, rather, night, began to be a nuisance. . . . so Cremorne lost its licence and was finally closed in 1877. Kate Vaughan must have been very young then, for I remember her as a dancer (I think at the old Gaiety), and my theatre-going days only began late in the 'eighties.

As already mentioned, there are chapters on angling in Captain Hardy's book. Here is another work that will likewise appeal to the disciples of Izaak Walton—"FURTHER CHRONICLES OF THE HOUGHTON FISHING CLUB": 1908-1931. Edited by R. P. Page, C.B.E. With eleven illustrations, one in colour (McCorquodale; 15s.). This is a finely printed quarto volume, forming a sequel to the original *Chronicles* (1822-1907) by Sir Herbert Maxwell, Bt., of which a few copies are still available (at 30s.), and can be obtained from the Hon. Sec. of the Club, at Stockbridge, Hampshire. Primarily a domestic record for the members, it contains much of general interest to fishermen, not least the portraits and beautiful photographs of favourite haunts on the Test. The letterpress, too, contains many interesting items, notably a memorial poem by Maurice Baring on Lord Lucas, who, after having been in the Cabinet as President of the Board of Agriculture, volunteered for the Royal Flying Corps in 1915 and was killed in a reconnaissance raid over the German lines. Much of the text also is of technical value to anglers on points of equipment, maintenance of fishing waters, and the habits of fish and insects. Thus, for example, we learn "Grayling are most voracious feeders, darting about in all directions to pick

up food, while the more sedate trout remains poised in one place, waiting for the food to come to him, and appears to be decidedly bored by his restless neighbour." One bygone member calls the grayling "vermin," and in 1825 Sir Humphry Davy offered himself as "an extra or grayling member of the club." All this casts a new and revealing light on those familiar lines of Tennyson—

I wind about, and in
and out,
With here a blossom
sailing,
And here and there a
lusty trout,
And here and there a
grayling.

In conclusion, I must briefly name several other noteworthy books of cognate interest. Thrills of big-game fishing are combined with picturesque descriptions of mighty South American rivers and waterfalls in "THE DORADO." By John W. Hills, M.P., and G. H. Harrison. With 36 illustrations and two maps (Philip Allan; 10s. 6d.). To that excellent series, the Sports and Pastimes Library, [Continued on p. 938.]



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A WHITE STONEWARE FIGURE OF LYDIA DWIGHT—POSSIBLY MODELLED BY GRINLING GIBBONS.

Lydia Dwight, who died on March 3, 1673, was born in 1667, the daughter of John Dwight, M.A., of Christ Church, Oxford, a man of science who devoted himself to experiments in making new kinds of stoneware and porcelain. He set up a pottery which still exists at Fulham, and there produced not only pottery but a number of beautiful busts and statuettes which anticipated the porcelain figures of the eighteenth century, but differed from them in being modelled singly and not multiplied from moulds. Who was the modeller of these works we do not know. It is most unlikely that they were by Dwight himself, but it has been plausibly conjectured that they may have been done by the famous sculptor Grinling Gibbons, who was at that time young and obscure and might well have been engaged by Dwight for the purpose. The height of the figure shown is 11½ inches.

By Courtesy of the Victoria and Albert Museum.
(Crown Copyright Reserved.)



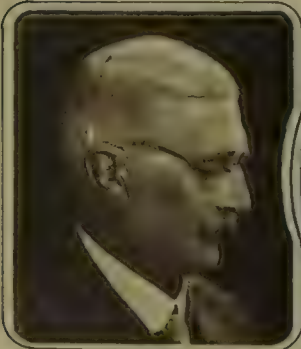
Like, tho' expression rare

FROM THOMAS CARLYLE'S PHOTOGRAPH ALBUM: MRS. CARLYLE WITH HER DOG "NERO"—A PORTRAIT WHICH HAS AN INSCRIPTION UNDERNEATH IN CARLYLE'S HAND, READING "LIKE, THO' EXPRESSION RARE."

This photograph, taken in 1854, is included in the Carlyle collection of books, letters, manuscripts, paintings, and furniture which is to be sold at Sotheby's on June 13 and 14. Under the many photographs of his wife Carlyle was wont to indicate the degree of likeness with a little note.

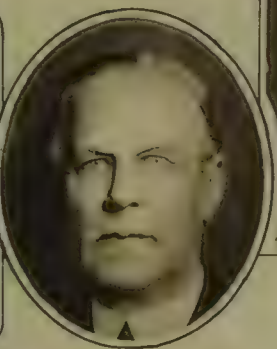
Reproduced by Courtesy of Messrs. Sotheby and Co.

PERSONALITIES OF THE WEEK:



SIR FRANCIS AGLEN.

Died May 26; aged sixty-two. Late Inspector-General of the Chinese Maritime Customs. Joined the Chinese Customs Service, 1888; Deputy Commissioner, 1896; Commissioner, 1897. Created a K.B.E., 1918.



MR. GERALD LODER.

Elected chairman of the Southern Railway Company in succession to the late Brigadier-General the Hon. Everard Baring. Conservative Member of Parliament for Brighton from 1889 to 1905.



MISS NANCY ADAMS.

Appointed First Woman Officer of the Trades Union Congress. Formerly, personal secretary to the late Mr. A. J. Cook. She has also worked in Austria and Germany.



MR. E. F. SPENCE, K.C.

Died May 28; aged 71. A successful lawyer, and a trenchant dramatic critic. He wrote for the old "Westminster Gazette," and, in particular, for a considerable period, for the "Sketch."



M. GOULETTE.

Well-known French airman. Killed in an aeroplane accident in Italy, while flying back with two survivors from the "Georges Philppar." A record Paris-the-Cape flier.



MAJOR-GENERAL CAREY.

Governor of the Military Knights of Windsor. Died May 25; aged seventy-eight. Served in Egypt, 1882. Commanded his battalion (2nd Highland Light Infantry), 1900. Governor of the Military Knights, 1913.

A NEW BRITISH MILE RECORD:
J. E. LOVELOCK FINISHING.

In the meeting at Oxford, on May 26, between the University and the Amateur Athletic Association, J. E. Lovelock, the Oxford runner, set up a new British record for the mile—4 minutes 12 seconds. He is a freshman from New Zealand.



THE NEW AMATEUR GOLF CHAMPION: J. DE FOREST (CENTRE), THE WINNER; WITH E. FIDDIAN (LEFT), THE RUNNER-UP.

The 36-hole final of the Amateur Golf Championship at Muirfield, on May 28, resulted in a win for John de Forest over Eric Fiddian by three and one. De Forest won six of the first seven holes and never quite lost the lead. He was the runner-up to Eric Martin-Smith last year.



PRINCE "AUWI" (CENTRE) ENTERING THE PRUSSIAN DIET AS A NAZI MEMBER.

Prince August Wilhelm ("Auwi") of Prussia, the ex-Kaiser's fourth son, has been elected a member of the Diet as a Nazi. He is here shown arriving for the constituent meeting, which was held on May 24.



ADMIRAL HIPPER.

Admiral Hipper, who commanded the German "Battle-Cruiser" Squadron at Jutland, died on May 25, at the age of sixty-eight. He commanded the squadrons engaged by Beatty at the Dogger Bank, and was again Beatty's antagonist at Jutland.



AFTER THE SHANGHAI BOMB OUTRAGE: MR. SHIGEMITSU, ONE OF THE VICTIMS, SIGNING THE SINO-JAPANESE ARMISTICE IN HOSPITAL.

We noted under a series of photographs of the Shanghai bomb outrage, reproduced in our last issue, that, when the Sino-Japanese armistice came to be signed on May 5, Mr. Shigemitsu was still in hospital. The document was taken to him there for his signature. Shortly afterwards, Mr. Shigemitsu had his leg amputated.



SIR REGINALD STUBBS.

Appointed Governor of Cyprus, in succession to Sir Ronald Storrs. Governor of Jamaica since 1926. Sir Reginald Stubbs was sent on a special mission to the Malay Peninsula and Hong-Kong in 1910 and 1911. He was Governor of Hong-Kong from 1919 to 1925.

On this occasion, the Lord High Commissioner began his Ceremonial day with a Levée at the Palace of Holyroodhouse. We here illustrate a group of guests and members of the suite. They are (l. to r., standing): The Rev. Alastair Campbell, the Master of Glamis, the Rev. Alan C. Don, a gentleman not named, Lieut.-Col. Norman McLeod, Capt. E. D. Stevenson, Lieut.-Col. Archibald Stirling of Garden, Dr. Marshall Lang, Col. E. C. T. Warner, Rev. Archibald Fleming, Sir Charles Ferguson, Lord Nigel Douglas Hamilton, Mr. Wilson Paterson; and (seated) Miss Ann Charteris, Lady Ruth Balfour, two ladies not named, Sir Iain Colquhoun, Lady Colquhoun, the Archbishop of Canterbury, the Duchess of Rutland, two ladies not named, and Miss E. Elphinstone.



AT THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND BY THE LORD HIGH COMMISSIONER: SIR IAIN COLQUHOUN AND LADY COLQUHOUN (CENTRE, SEATED) WITH MEMBERS OF THEIR SUITE AND GUESTS AT HOLYROODHOUSE.

MURDER AND PILLAGE IN BOMBAY: SERIOUS HINDU-MOSLEM RIOTS.



A TYPICAL SCENE OF HAVOC AFTER A COMMUNAL RIOT: A WRECKED BOMBAY "GARRY" LYING IN A STREET STREWN WITH THE CONTENTS OF LOOTED SHOPS.



ARSON IN BOMBAY DURING THE HINDU-MOSLEM CLASH: THE FIRE BRIGADE FIGHTING THE FLAMES IN A LARGE FOUR-STOREYED BUILDING SET ON FIRE BY RIOTERS.



THE GOVERNOR OF BOMBAY IN A DISTURBED DISTRICT: SIR FREDERICK SYKES (THIRD FROM RIGHT) TALKING TO A NATIVE POLICE OFFICER — SHOWING ALSO (EXTREME RIGHT) THE COMMISSIONER OF POLICE.



THE PENALTY OF LOOTING: A RIOTER WHO WAS SHOT DEAD WHILE PILLAGING SHOPS, LYING ON THE GROUND BEFORE A GROUP OF POLICE OFFICERS.



A BONFIRE FROM THE CONTENTS OF A LOOTED SHOP: A SCENE SHOWING TYPICAL TACTICS OF RIOTERS, WHO DASHED BACK INTO SIDE ALLEYS AFTER COMMITTING OUTRAGES IN MAIN STREETS.



A HINDU STABBED BY RIOTERS BEING CARRIED TO AN AMBULANCE: AN EXAMPLE ILLUSTRATING THE STATEMENT THAT THE MOSLEMS GENERALLY USED KNIVES, WHILE THE HINDUS HIT WITH STICKS.

Serious Hindu-Moslem riots, said to have started through two boys insulting a shopkeeper, broke out last month in Bombay. On May 17 it was reported that the fighting had continued unabated for three days and was growing worse. The casualties at that time were 65 dead and 750 injured. Later (on May 22), when violent storms due to the breaking of the monsoon had damped the ardour of the warring crowds, it was stated that the total casualties during the past week were 157 dead and 1660 injured. The earlier report went on to say that armoured cars from Poona were patrolling the disturbed area, while the 2nd Battalion of the Green Howards had also arrived. Sir Frederick Sykes, Governor

of the Bombay Presidency, returned by air on May 17, from Mohabaleshwar, two hundred miles away, where he was spending a holiday. An eye-witness wrote: "Amid scenes of incredible savagery, Hindu murders Moslem and Moslem murders Hindu. Whole districts are in a state of siege, and vigorous battles are in progress in which all sorts of weapons, including stones, mineral water bottles, sticks, iron rods, and knives, are freely used. The Girgaum road in the Hindu district is strewn with contents of gutted Moslem shops. Huge bonfires cast a lurid light." When the monsoon broke, it was hoped that the trouble was over, but on May 28 communal rioting was resumed.

OUR NEW ANCESTOR: SOLO MAN—

"A DISCOVERY OF THE HIGHEST INTEREST TO THOSE WHO FOLLOW THE UNFOLDING OF MAN'S LONG PAST HISTORY."

By SIR ARTHUR KEITH, F.R.S., Hunterian Professor in the Royal College of Surgeons, Author of "The Antiquity of Man," etc. (See Illustrations and Article on Pages 916 and 917.)



Java, gives an account of a discovery which is of the highest interest to those who follow the

ON other pages in this number Dr. Oppenoorth, of the Geological Survey of

From the photographs published, even the expert will have difficulty in forming an opinion as to the resemblance between these ancient types from Java. Fortunately, Dr. Oppenoorth gives the measurements of the skull, so that it was possible to enlarge his photograph to natural size, and, having done this,

Pithecanthropus, then the result would be much that which is shown in Fig. 1—where the skulls are superimposed on corresponding points. The vault of the skull becomes raised nearly two centimetres in the parietal region; less in the frontal. If we went in search of an ancestor for Solo man, Pithecanthropus comes near to the ideal for which we are looking.

From a comparison made between the cranial and skeletal features of Pithecanthropus and Australian aborigines, the suspicion arose in my mind that Pithecanthropus might be ancestral to the aboriginal Australian race. The discovery now announced confirms this suspicion; the difference between Pithecanthropus and Solo man is of the same kind and degree as that between Solo man and one of the more primitive Australian aborigines. The evidence grows that modern races have each its long independent history.

Dr. Oppenoorth rightly compares the Solo skull to that of Peking man (Sinanthropus). Peking man, he holds, is rather later than Pithecanthropus, but much earlier than Solo man. The Peking skull is superimposed on the Solo skull in Fig. 2. We have to add 150 c.c. to the Peking skull to bring its vault on a level with that of the Solo man. We see, too, that these two types differ in essential anatomical features. Their mastoid processes are quite different; the modelling of the occipital region shows that they belong to different breeds. We see a stage of evolution attained independently by the Solo man which corresponds to the stage attained by Neanderthal man in Europe in mid-Pleistocene times. The discovery now announced does confirm the opinion that in independent types or races of Pleistocene man the brain kept on increasing in volume and in power.

Further, it is apparent that great supra-orbital ridges appear in extinct races of men which were apparently not closely related to each other.

FIG. 1. A PROFILE OF THE NEWLY DISCOVERED SOLO SKULL: A DRAWING MADE TO SCALE, WITH THE SKULL OF PITHECANTHROPUS (THE SHADED PORTION) SUPERIMPOSED—BOTH SKULLS SET WITHIN AN OUTLINE WHICH WOULD CONTAIN THAT OF AN AVERAGE ENGLISHMAN.

"The profile of the Solo skull," writes Sir Arthur Keith, "shows the immense crests for the attachment of the skull to the neck, also the peculiar elongated mastoid process and oval form of ear passage. On the Solo skull has been superimposed a profile of the skull (merely a vault) of Pithecanthropus. The outline, 190 mm. long by 115 mm. high, in which the skulls are set, is that which contains the skull of an average Englishman."

Drawn specially for "The Illustrated London News" by Sir Arthur Keith, F.R.S.

unfolding of man's long-past history. Dr. Oppenoorth in these pages adds an important portrait to the growing gallery of man's ancestors. That the skull be has figured represents an evolutionary stage in man's upward history there can be no doubt; the expert will recognise in its anatomical features evidence of its genuineness—even if the geologist's testimony to its age were lacking. In this case we have precise information as to the date at which Homo Soloensis—the Solo man—lived. It falls in mid-Pleistocene times—probably earlier than the oldest traces we have of Neanderthal man in Europe—certainly over 50,000 years ago.

The importance of the discovery lies first in the place where it was made. Solo man was found in the same series of deposits as gave us the lowliest type of man we have knowledge of as yet—the Java man, Pithecanthropus, the ape-man, as his discoverer, Dr. Dubois, named him. Dr. Oppenoorth, we note, is inclined to assign a date later in the Pliocene to Pithecanthropus—in which I, for one, would agree. The remains of the extinct Solo type came from deposits on the Solo river, only six miles from those of Trinil which contained the fossil remains of Pithecanthropus. If we assign half a million of years to the duration of the Pleistocene—which I think too much—then we have to suppose that one or two hundred thousand years intervene between Pithecanthropus as we know him and Solo man. How do they compare? Dr. Oppenoorth thinks Solo man may be a descendant of Pithecanthropus; this also is my opinion.

to superimpose the cranial outline of Pithecanthropus on that of Solo man. The result is shown in Fig. 1. If some 300 c.c. were added to the brain of



FIG. 2. THE SKULL OF PEKING MAN (SINANTHROPUS)—AS DELINEATED BY PROFESSOR DAVIDSON BLACK—SUPERIMPOSED ON THE SKULL OF SOLO MAN: A SCALE DRAWING ON SIMILAR LINES TO THAT IN FIG. 1.

Drawn specially for "The Illustrated London News" by Sir Arthur Keith, F.R.S. (See his Article herewith.)

DR. W. F. F. OPPENOORTH, the well-known Dutch geologist, has communicated to us the following article announcing a new "find" of high importance to anthropology: "The recent discovery of palaeolithic skulls near the Solo River, Java, Dutch East Indies, is of peculiar interest owing to the light it throws on the development and spreading of early men on earth. The island of Java has already made a name in the history of mankind. It was there, some forty years ago, that Dr. Dubois discovered at Trinil, on the banks of the Solo River, the famous *Pithecanthropus erectus*, the most primitive type of humanity ever found. In 1907 a German expedition was organised by Mme. Selenka, widow of a famous professor of zoology, to re-explore Trinil. Though extensive excavations were made, no other trace of *Pithecanthropus* came to light. Further researches began to be made three years ago, when the Fourth Pacific Science Congress was held in Java, and a party from the Congress visited this classic locality. The discovery of a new hominid, or type of man, was made in September of last year (1931)—exactly seventy-five years after the first palaeolithic man had been found in Europe, Neanderthal man. The discovery of the new hominid was made in a Pleistocene terrace along the Solo River, about six miles (10 km.) from the spot where Dubois, in 1891-92, found the remains of *Pithecanthropus*. The human skull thus uncovered is part of an interesting collection of vertebrate fossils dug up by members of the Geological Survey of the Dutch East Indies, despatched for the purpose of collecting data for the determination of a scientific stratigraphy of the more

(Continued in No. 2.)

"AN IMPORTANT PORTRAIT ADDED TO A HUMAN SKULL OF MID-PLEISTOCENE



AN ISLAND FAMOUS FOR RELICS OF PREHISTORIC MAN: JAVA—A MAP SHOWING THE DISTRICT (MARKED BY A SHADDED RECTANGLE) ON THE SOLO RIVER, WHERE THE SKULL OF SOLO MAN AND *PITHECANTHROPUS* WERE FOUND



THE SKULL OF SOLO MAN: RIGHT LATERAL VIEW SHOWING FLATTENED FOREHEAD, SUPRA-ORBITAL RIDGE, AND RIDGE ON OCCIPITAL BONE.



THE SKULL OF SOLO MAN, NAMED BY ITS DISCOVERER *HOMO (JAVANTHROPUS) SOLOENSIS*, AFTER THE SOLO RIVER IN JAVA, NEAR WHICH IT WAS FOUND: A FRONTAL VIEW.



THE SOLO RIVER AREA, JAVA: A MAP SHOWING NGANDONG, WHERE SOLO MAN WAS FOUND, AND TRINIL, THE HOME OF *PITHECANTHROPUS*.

Inundation of the river. Men must thus have been the contemporaries of extinct kinds of elephant and of hippopotamus. A preliminary description of the first discovered human skull has been published in the 'Wetenschapelijke Mededeelingen van den Dienst van des Mijnbouw' ('Scientific Papers of the Mining and Geological Survey'), No. 20, written in Dutch with an English summary. This completely fossilized human skull is clearly not that of a modern man; its markings show that it represents a most peculiar and interesting extinct type. In its general shape it is very similar to that of Neanderthal man, especially in its low forehead, and in its heavy supra-orbital ridges. On the other hand its hinder or occipital aspect shows resemblances to the Rhodesian skull of Africa. The total length of the skull is about 195.5 mm., and the widest part measures probably 141 mm.; the cephalic index may therefore be regarded as between 72 and 73; the bregma angle is about 45.5 degrees. It is a long or dolichocephalic skull. The capacity of the brain-case has not yet been determined, as its interior has not yet been cleared, but its volume may be estimated between 1100 and 1300 ccm. Of the sutures between the bones of the vault, only part of the sagittal suture is distinctly visible; the rest are obliterated. It may therefore be inferred that the skull belonged to an old man. The evolutionary status of a skull may be deduced from a formula based on

(Continued in No. 4.)

THE GROWING GALLERY OF MAN'S ANCESTORS: SOLO MAN. TIMES, CERTAINLY 50,000 YEARS OLD, DISCOVERED IN JAVA.

recent Tertiary and the older Quaternary deposits of the island. At several sites along the Solo River excavations have yielded many fossil bones. A particular site near the little native village of Ngandong is an uncommonly rich one. The fossiliferous bed here forms the remnant of a terrace about 20 metres (65 ft.) above the bed of the river, and rests unconformably on Pliocene marls; it is of Pleistocene age, a little more recent than the sediments containing the remains of *Sinanthropus* (Peking man) and considerably more recent than the Trinil beds, in which the remains of *Pithecanthropus* were found. The bones are embedded in a mass of fluvial sand which has become impregnated with lime from the underlying marls and so united into a solid mass. It is so hard that it has to be chiselled away to expose the contained bones. As every bone requires much preparatory work before it is possible to begin its examination, it is clear that a considerable time will be needed before the whole collection can be described. Up to date, the objects found include the following: besides human crania, parts of tortoise, crocodile, tiger, rhinoceros, pig, hippopotamus, deer, cattle, buffalo, and stegodon (a kind of elephant). All these animals must have perished in a great

(Continued in No. 3.)



THE FRONTAL BONE OF THE SKULL OF A CHILD, WITH ITS COMPLETE SUPRA-ORBITAL RIDGES, FOUND SOME MONTHS AFTER THE FIRST SKULL: A DISCOVERY CLASSIFIED AS NGANDONG II.



ANOTHER ASPECT OF THE SKULL OF SOLO MAN: A VERTICAL VIEW, SHOWING THAT THE MAXIMUM BREADTH OCCURS FAR BACK, AS IN SKULLS OF THE NEANDERTHAL TYPE.

the length and the height. The index of this Java skull corresponds with that of the Neanderthal type. From this I infer that this ancient skull represents a stage in the evolution of man which corresponds to that reached by Neanderthal man in Europe, but, as it differs from all known Palaeolithic skulls, it is therefore necessary to assign the owner of the skull—Ngandong man—to a new sub-genus and new species. I have therefore named it *Homo (Javanthropus) soloensis*. Some months after the first skull was found, the frontal part of a second, with complete supra-orbital ridges and *sinus frontalis*, came to light. Then a third—a neatly complete calvaria, of larger size than the first. From this third skull it was possible, after clearing out the interior, to determine the cranial capacity with dry sand. It proved to be about 1300 ccm. So far, no bones of the limbs or body and no implements have been discovered, though the excavations are supervised with the utmost care. Outside of Europe very few finds of fossil human remains have been

(Continued in No. 5.)

found which belong to middle Pleistocene times. The most important are the Rhodesian skull from Africa and the Galilee skull from Palestine. The age of the Rhodesian remains is not known with any exactness, while that of the Galilee skull is Mousterian. Thus the discovery of a third type—that of the Solo man (*Javanthropus*)—in Pleistocene sediments of the Tropics, is a matter of the highest importance for those who are investigating the evolution of mankind. Many palaeontologists believe that the origin of man has to be sought for in Central Asia. It was in this belief that Americans organised several palaeontological expeditions to the Desert of Gobi, and made great collections of fossil, but found no fossil human remains. There appear to have been two independent centres of human evolution, one in Western Europe, with *Eoanthropus dawsoni*, *Pithecanthropus heidelbergensis*, *Homo neanderthalensis*, and Cro-magnon man, and one in Eastern Asia, with *Pithecanthropus erectus*, *Sinanthropus pekianensis*, *Homo (Javanthropus) soloensis*, and *Homo Wadjakensis*. But there is a possibility that the offspring of *Sinanthropus* may have emigrated to the West, as Prof. Davidson Black (who described *Sinanthropus*) supposes, and there modified into the Neanderthal race. *Pithecanthropus* may have had as its evolutionary progeny the Solo race (*Javanthropus*). Of the two oldest forms of humanity, one—*Sinanthropus*—was found in early Pleistocene deposits; the other, *Pithecanthropus*, came from deposits that I take to be late Pliocene in date. They are not so very far apart in time. The common ancestor from whom both *Pithecanthropus* and *Sinanthropus* may have been evolved has to be sought for in still older deposits, certainly in those of Tertiary age, but in what part of the earth it is at present impossible to forestall.



FOUR FAMOUS PREHISTORIC SKULLS COMPARED WITH THAT OF A MODERN NATIVE: (LEFT TO RIGHT), CASTS OF *PITHECANTHROPUS* (THE APE-MAN OF JAVA), *SINANTHROPUS* (PEKING MAN), NEANDERTHAL MAN, AND A RECENT NATIVE SKULL (ON THE EXTREME RIGHT).

ARTICLE AND PHOTOGRAPHS BY DR. W. F. F. OPPENOORTH, E.M., M.R.I.E., F.G.S., GEOLOGICAL



MAN), *HOMO SOLOENSIS*, (SOLO MAN).



THE SCENE OF THE DISCOVERY OF THE SKULL OF SOLO MAN, OUR NEW PALEOLITHIC ANCESTOR, WITH OTHER HUMAN REMAINS OF HIGH ANTIQUITY: THE EXCAVATIONS AT NGANDONG, ON THE SOLO RIVER, WITH JAVANESE LABOURERS AT WORK.

SURVEY OF JAVA. (SEE ALSO ARTICLE AND DRAWINGS BY SIR ARTHUR KEITH ON PAGE 915.)

TRAPPINGS OF PEACE AND WAR.

BEING AN APPRECIATION OF

"A SHORT HISTORY OF COSTUME AND ARMOUR, 1066-1800." By FRANCIS M. KELLY AND RANDOLPH SCHWABE.*

(PUBLISHED BY B. T. BATSFORD.)

FROM the Conquest until the present day, it may be said that two main tendencies, roughly corresponding to action and reaction, are discernible in British, and probably in European, costume. For nearly seven hundred years, the trend was from simplicity to complexity; and from the latter part of the seventeenth century it has been, on the whole, from complexity to simplicity. This, at all events, is broadly true of men's dress: the vagaries of feminine apparel are unpredictable from age to age—it has never reduced itself, and probably never will reduce itself, to the same unimaginative uniformity of design as modern male attire. But, whatever its eccentricities, it has at least moved steadily away from superfluity towards exiguity. Some, indeed, may feel that it has moved as far in that direction as it is possible to go.

The authors of this succinct, close-packed, and lavishly illustrated history adopt the wise plan of tracing the chief movements in costume and armour period by period, and the reader is thus enabled to see the whole course of development in clear perspective. The first three hundred years (approximately) after the Conquest are compendiously described as the period of "shirts"—i.e., loose, hanging garments which "fit where they touch." Tunics, supertunics, and cloaks drape or wrap the form: underneath is a linen shirt "not very different in cut from what it remains to this day": breeches or *braies*, and hose, cover the legs, and the head, if it is covered at all, is surmounted by a hood, the point of which is gradually elongated into the *liripipe*. For women, the same general design of drapery is carried out with kirtle, surcoat, and *pelisson*, but headgear and hairdressing are already tending towards elaboration, and as early as the twelfth century plaits and tresses are "eked out by means of false hair, tow, or other devices, reaching down to the knee or lower, and ending in ornamental ferrules."

In the fourteenth century we pass gradually from "shirts" to "shapes": the human form ceases to be a mere peg on which to hang draperies, and begins to be a kind of mould or framework for habiliments. Now appear the *gipon*, or doublet, and the *cote-hardie*; hose become "tights"; and women's kirtles tend towards a more close-fitting type. "Stateliness had hitherto been the prime object of aristocratic attire; side by side with this ideal now arises the cult of jauntiness. The dress of the younger generation aims at accentuating the underlying physique, and tailoring begins to be an art. It is conspicuously the age of buttons." Within the next century, imagination disports itself more boldly and we enter that era of sartorial fantasy which is popularly associated with "mediaeval" costume. "The great novelty (for both sexes) is the *houppelande*, a high-necked gown, fitting closely to bust and shoulders, and for the rest cut on the lines of a wide funnel, so as to fall in massive tubular vertical folds; the vast sleeves are likewise mostly cut funnel-shape." Headgear, now embellished by the *chaperon*, begins to show great freedom of design and dimension, and altogether there is a steadily increasing opulence both of pattern and of material.

This tendency was greatly accentuated in the second half of the fifteenth century by importations from the "smartest" Court in Europe—that of Burgundy. Fopperies grew apace, especially in the *mahoitres*, or "long sleeves gathered and grotesquely padded out and upwards at the shoulders." The *gipon* has now become the doublet, and the *cote-hardie* the jerkin or jacket. "Hats are worn in great variety: high crowned or low, with brims narrow or broad; some are conical, others, again, have crowns akin to our 'toppers' and 'bowlers.'"

With the Battle of Bosworth Field in 1485, mediaevalism ended its reign in England, and for the next century English fashion was subject to a number of foreign influences. For some thirty years, the modes of Northern Italy prevailed, being chiefly shown in men's dress by the growing popularity of *slashing*. Doublet, shirt, waistcoat, jerkin, and cloak become the orthodox wardrobe of substantial citizens. From 1510 to 1545 Italian characteristics begin to yield to German-Swiss modes. "As in the preceding era, squareness and fullness characterise this age; but puffs and slashes, applied rather wholesale, are peculiarly identified with the period." From the

middle of the sixteenth century, although we seem to have been freely eclectic in our national costume, Spain was the dominant influence. The exuberance of the age is expressed in trappings which, though incomparably picturesque at their best, love to make experiments in the startling and the bizarre. This is the age of the "peasecod-belly," stuffed out into a hump overhanging the girdle. "The sleeves at the same time often assume a 'bishop' or 'leg-o'-mutton' cut, often slashed and puffed and 'borne out' by whalebone or wire hoops." Similarly, "the doublet from 1600 becomes a veritable corset, busked and wasp-waisted. At the same time the wings grow in size and the *tassets* deepen." Side by side with a certain decorative lavishness, there are many sheer pranks of artificiality, such as the huge "cart-wheel" ruff on its wire frame, and the French farthingale, "a great hip-bolster like a motor-tyre whereby the overlying petticoat is borne out horizontally at the top, thence dropping vertically to the ground." It was such quiddities as these which led Rosalind, and other of Shakespeare's characters, to ask: "Is he a man of God's making?"

The seventeenth century is the age of Cavalier elegance, immortalised by Van Dyck. "From c. 1620 fashion is by degrees shedding the last traces of Spanish rigidity, till by 1633 it has evolved a more graceful and picturesque style than any recorded in modern times. Unfortunately even by 1641, when Van Dyck died, the first faint traces of degeneration are perceptible, and, in men's dress at least, the fine taste of the 'thirties becomes utterly debased before 1650." From the Restoration onwards we may observe a trend towards simplicity, or—from the point of view of picturesqueness—towards decline. Messrs. Kelly and Schwabe deny that the culprit, as has often been stated, was the "vest" introduced by Charles II.

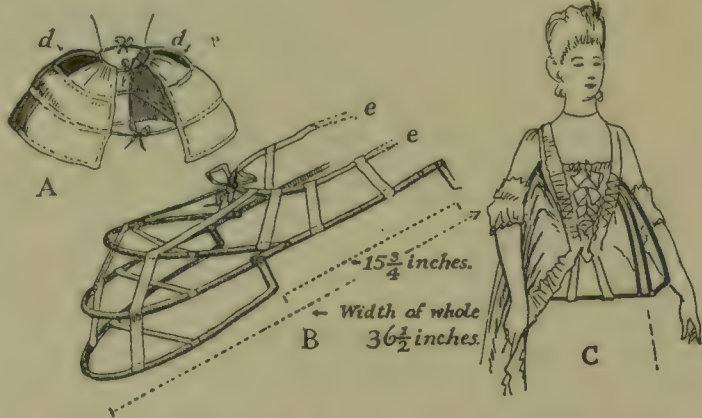
in 1666, but they agree that "the reign of the Merry Monarch saw the birth of our modern 'gent's wear.'" The doublet disappeared from the *beau monde* soon after 1670. The terms *tunique* and *vest* were replaced by *coat* and *waistcoat*, and in nearly every particular the skittishness of the preceding period gradually gave place to a more uniform sobriety of hue and design. In the next century "Frenchified" ways began to be frowned upon. "English wealth, comfort, and practical common sense combined with the all-prevalent cult of 'Nature' to impress the growing Continental reactionaries against the artificial cult of Versailles."

Yet in some important particulars, fashion took a curiously artificial turn. The wig, in its many forms—tie, bag, ramillie, pig-tail, major, brigadier, catogan—had a whole lore of its own during the epoch which our authors call "the Heyday and Decline of Powder"; and women's dress relied on various adventitious and uncomfortable aids, such as hoops and bustles and tight-lacing, while the coiffure carried to its climax the fantastic artifices which we have already seen in germ during the Middle Ages. A smartly dressed woman could not pass through an ordinary doorway without skilful manœuvring, while her hair "was a tall egg-shaped erection with formally arranged roll-curles at the side. As these increased c. 1770, pads and masses of false hair helped to increase their volume to incredible bulk." Woman's crowning glory has always been an anxious possession, and she has been wise, in latter days, to reduce it to a minimum.

To turn from civilian to martial apparel, this brief but lucid history of armour takes us through certain well-defined periods, each of special interest. For about 250 years after the Conquest, mail was the prevailing form of defence, though scale armour was already known, as well as various forms of padding, quilting, and leather-work. By the middle of the fourteenth century, the simple equipment of hauberk, helm, and shield (to which the surcoat was later added) had grown into a panoply far more complex and ingenious than can be described here: the reader is referred to page 59 of this volume for a detailed description of the knight's harness. Throughout the latter part of the fourteenth century, "mixed" armour was being brought, by the ever-improving craft of the armourer, to the perfection of the "alwite" or plate armour. "The armourer begins to give earnest of that astonishing mastery of his material and practical adaptation of form to the warrior's needs that distinguished the best products of the fifteenth and early sixteenth century, and still stirs the connoisseur to wonder and enthusiasm. We now first hear of 'proof,' i.e., of submitting armour to severe tests of its capacity to resist the diverse weapons used in the field. We are now well on the way to that technical 'sleight of hand' which enables the hammerman to graduate the thickness of the metal according to the importance of the part covered and its relative liability to hurt."

This craftsmanship reached its apogee with the Gothic armour of the second half of the fifteenth century—"the golden age of armour. It combined the utmost practical freedom of action with the minimum of exposure, toughness of material with lightness. The lines, both from the aesthetic and practical standpoint, are perfect of their kind. The graceful flutings and curves are craftily adapted to deflect a hostile thrust; the ridges prevent such blows glancing off to a vulnerable spot." Italy first, and then Germany, produced the finest workmanship. In the sixteenth century the angular, tapering forms of Western "Gothic" give place to the round, broad contours of the "Maximilian" type. There is great sumptuousness of harness—engraved, gilt, and embossed—but the days of armour are now beginning to be numbered. "Long before 1600 it had been evident to thinking men that armour was doomed. Not that armour of 'proof' would have been impossible even now"—gunpowder having ousted more knightly forms of combat—"but the consequent weight would have immobilised and crippled the wearer." Before the end of the century—indeed, from the outbreak of the Civil War—armour ceased to have any real utility except as fancy dress for the portraits of generals and great nobles.

Thus, for the sake of "villainous saltpetre," perished one of the most picturesque forms of human integuments. The twentieth century may develop an armour of its own—to some extent it has already done so—but alas! instead of the elegance of the master-hammermen it will have only the grotesqueness of bad dreams and of extremely "advanced" sculptors.—C. K. A.

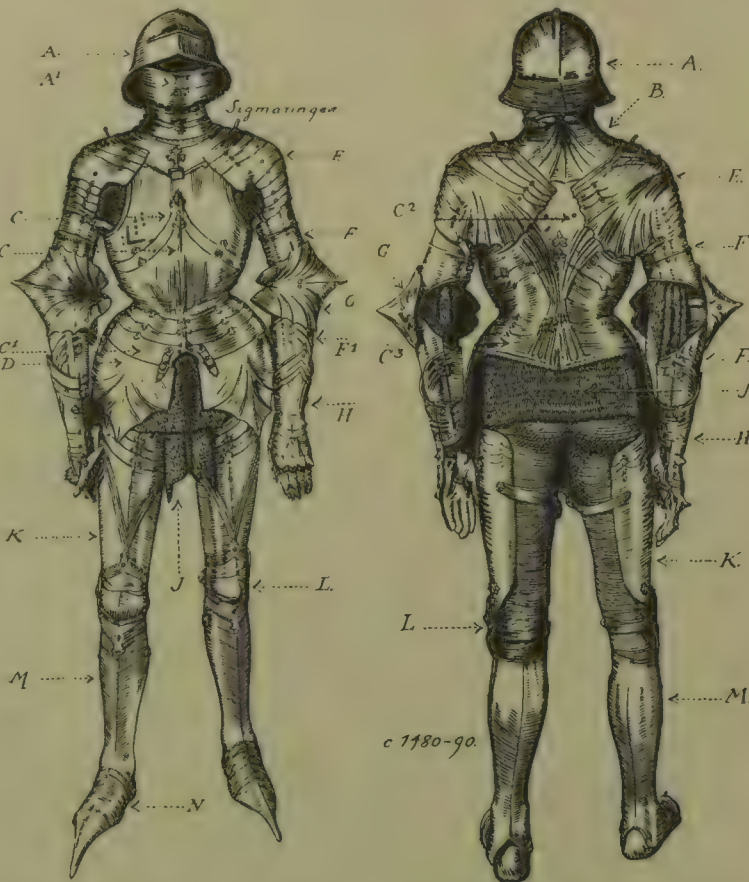


A DEVICE NECESSITATED BY CERTAIN EIGHTEENTH-CENTURY FASHIONS: SIDE-HOOPS, AND THE METAL FRAME DESIGNED TO HOLD THEM.

"By the 'forties the hoop spreads almost wholly sideways, with a tendency to reach its maximum width at the hips. To pass through a narrow door thus clad, it was necessary to double the flexible hoop together in front or else to walk sideways. Hence the invention, by the 'forties at least, of twin side-hoops tied about the waist, and a little later of a hinged metal frame capable of folding upwards from the hips."

Reproduced from "A Short History of Costume and Armour"; by Courtesy of the Publishers, Messrs. B. T. Batsford.

shedding the last traces of Spanish rigidity, till by 1633 it has evolved a more graceful and picturesque style than any recorded in modern times. Unfortunately even by 1641, when Van Dyck died, the first faint traces of degeneration are perceptible, and, in men's dress at least, the fine taste of the 'thirties becomes utterly debased before 1650." From the Restoration onwards we may observe a trend towards simplicity, or—from the point of view of picturesqueness—towards decline. Messrs. Kelly and Schwabe deny that the culprit, as has often been stated, was the "vest" introduced by Charles II.



"THE GOLDEN AGE OF ARMOUR": A COMPLETE SUIT OF "GOTHIC" ARMOUR (GERMAN) OF C. 1480-1490; SHOWING THE COMPONENT PARTS. (FRONT AND BACK VIEWS.)

A, headpiece or salet; A', beaver; C, breast; C', fauld or paunce; C², back; C³, culet or hoguine; D, tasset; E, pauldron; F, vambrace; G, couter; H, gauntlet; J, coat of mail or haubergeon; K, cuish; L, poleyn; M, greave; N, sabaton. It should be noted that C, C', C² and C³ together compose the cuirass.—[Reproduced from "A Short History of Costume and Armour"; by Courtesy of the Publishers, Messrs. B. T. Batsford.]

* "A Short History of Costume and Armour—Chiefly in England, 1066-1800." By Francis M. Kelly and Randolph Schwabe. (B. T. Batsford; 25s. net.)

THE GARIBALDI ANNIVERSARY: "ILLUSTRATED LONDON NEWS" RECORDS OF THE GREAT LIBERATOR'S CAREER.



THE DEFENCE OF THE ROMAN REPUBLIC: OUR SPECIAL CORRESPONDENT'S SKETCH OF GARIBALDI IN ROME, WITH HIS NEGRO SERVANT, IN 1849.



THE FINAL TRIUMPH OF GARIBALDI'S CAMPAIGN OF LIBERATION IN SOUTHERN ITALY: THE ENTRY OF VITTORIO EMMANUELE, KING OF ITALY, INTO NAPLES—GARIBALDI AT HIS SIDE—ON NOVEMBER 7, 1860.



THE DEATH OF GARIBALDI: THE LYING-IN-STATE ON CAPRERA, GARIBALDI'S ISLAND HOME, OFF THE COAST OF SARDINIA, IN JUNE 1882.

By way of commemorating the fiftieth anniversary of Garibaldi's death, which fell on June 2, we here present to our readers a few of the many illustrations bearing upon his career which have been reproduced in this paper from time to time. During the defence of the Roman Republic against the French, in 1849, our special artist took the opportunity to sketch Garibaldi himself and also his famous negro servant. Our artist paid close attention to the details of Garibaldi's costume, and, in particular, noted that he was wearing one of those cloaks, or *ponchos*, which were a relic of his South American days. "It had plenty of bullet-holes in it," our artist chronicled. In 1860 Garibaldi sailed with his expedition from Genoa to Sicily, then groaning under the tyranny of the Bourbons. The General himself was one of the last to embark. "The wife of



THE EXPEDITION WHICH FREED SICILY FROM BOURBON RULE: GARIBALDI EMBARKING AT GENOA ON THE NIGHT OF MAY 5, 1860.



GARIBALDI'S VISIT TO ENGLAND IN APRIL 1864—THE OCCASION OF ENTHUSIASTIC DEMONSTRATIONS: THE DRAMATIC MEETING BETWEEN GARIBALDI AND TENNYSON AT FARINGFORD HOUSE, IN THE ISLE OF WIGHT.



A SURVIVING RELIC OF GARIBALDI'S DARKEST HOUR: "LA CAPANNA," THE HUT IN THE RAVENNA MARSHES IN WHICH GARIBALDI HID IN AUGUST 1849.

one of his officers (Crespi)," runs the description of the original engraving, "having desired to accompany the expedition . . . Garibaldi at the last minute acceded to her patriotic request. Her womanly appeal to the bold chief is the episode represented in our drawing." Garibaldi's visit to England was marked by what were then considered to be scenes of unparalleled enthusiasm for a foreigner. We reproduce an engraving depicting the meeting between Garibaldi and Tennyson at the latter's house at Freshwater, in the Isle of Wight. Our last illustration shows the hut which sheltered Garibaldi when he was hiding from the Austrians in the marshes of Ravenna. The Roman Republic had met its glorious end, when Garibaldi capped his defence of it with that marvellous retreat through Central Italy that ended, for the time being, at "La Capanna."

Notes for the Novel-Reader: Fiction of the Month.

MR. RUDYARD KIPLING makes the majority of fiction-writers seem both idle and ill-informed. A great deal of special knowledge has gone to the composition of nearly all the fourteen stories in "Limits and Renewals." Mr. Kipling is a natural writer, but he gets his subjects from afar, and the light by which he works them into stories is not the light of Nature: it is the brilliant but artificial lamp of Art. It is a pleasant literary diversion to imagine how the same subject would be treated by different authors, and in many cases it is a rewarding exercise. But not when applied to Mr. Kipling. Few but he would choose the themes he chooses, and fewer still could carry them into execution. For others to try would be as ill-advised as for a novice to attempt to bend the bow of Ulysses. Indeed, each of Mr. Kipling's stories is like a trial of strength—between the intractability of the subject matter and the powerful handling of the author. Perhaps this is why, in spite of his immense reputation and popularity, he has had so few imitators, has never founded a school. The cat that walks by himself sets no fashion, except for originality, and that is inimitable.

Seldom do writers, however, escape the temptation to imitate themselves. "Limits and Renewals" has plenty to say about motor-cars, dogs, doctors, members of both the fighting services; and if India is the scene of only one story, "The Debt," that story is also one of the best in the collection—one of the few in which the form of the original idea is clearly visible under the tremendous apparatus of fact and fancy with which the writer decks even the simplest of his tales. And few of them are simple; with Kipling, as with many writers, experience, has not made for clarity. They are brilliant, ingenious, occasionally moving; but they are nearly always a little forced.

"Soft Answers," the only other collection of short stories in the month's fiction, is a fair sample of Mr. Aldington's ironical and embittered talent. He seems to write from some obscure wish to revenge himself on his characters; he never tires of exposing their stupidity, pretentiousness, hollowiness, and general undesirability. Every now and then he scores a bull's-eye, particularly (oddly enough) in the final story, "Stepping Heavenward," in which the target is more elusive than it is in the others. And Mr. Charlemagne Cox is an effective caricature of an American who pursues Art for Business's sake. But Mr. Aldington's other victims are poor, exaggerated creatures, not worth his powder and shot.

THE EARL OF COTTENHAM,
Author of "All Out."

In "All the Daughters of Music" Miss Grace Zaring Stone must have been sorely tempted to make fun of her four heroines, but she very wisely refrains. To a superficial observer they led rather useless lives, these three sisters (two of them widows) who upheld the pride and respectability of the Gentry family in their discreet, comfortable, elegant Washington homes. And no doubt Marise, Leda's daughter, if she had been called upon to state truthfully her opinion of her mother and aunts, would have dismissed them as old fogeys. They were all between forty and fifty, and, unlike Marise, they had no definite occupation. Marise believed in salvation by work. Not by works, in the theological sense; the decorating business had nothing noble about it, although Marise gave her services practically for nothing. But her life was comfortably filled, for not only was she occupied, she was also in love, and she believed her love to be returned. What, then, was her stupefaction to find that her mother, that beautiful *fainçante*, had stolen a march on her and snatched, from under her very eyes the affections of Zachary Westcott.

Rather tiresome in her up-and-doing phase, Marise becomes pathetic in her disappointment, even if we cannot quite credit her attempted suicide. Miss Stone's story is bleak and severe, but a lovely and touching piece of work none the less.

"The Visiting Moon" tells how a man and woman met each other near the Round Pond and discovered that they were ideally suited—for what? To give George's wife, and Laura's husband, grounds for divorce. To Laura, after a few days' blameless cohabitation with George at a seaside hotel, it was clear that George was in every respect ideally suited to her. But George did not reciprocate. He loved his false, disagreeable wife, and was only too glad when, hoping for a title, she took him back again. Laura, a very human creature delightfully drawn, retired

from the scene—later, one is glad to think, to be recalled to it. George's patience with Grace gave out at last. Miss Larminie has written an entertaining story, convincing in detail, if improbable in its general plan.

Conjugal maladjustment, too, is the theme of "Roses and Peacocks," but Miss D. M. Locke ekes it out with vivid descriptions of Indian scenery and Indian life. The heroine arrives from England to find her husband already



MISS HILDA VAUGHAN,
Author of "The Soldier and the Gentlewoman."

interested in another woman; small wonder that, in her humiliation, she was grateful for the kindly interest shown by the local Rajah and by one or two of her own compatriots at the station. It was not they, however, who bound up the wound her heart had suffered; that office fell to a stranger—an unexpected *deus ex machina* whom (to change the metaphor) Miss Locke keeps up her sleeve till the last minute.

"The Soldier and the Gentlewoman" begins with marriage and ends with murder. The heroine, like a spider, first chose her mate and then, when he had fulfilled his biological function, killed him. But, as admirers of Miss Hilda Vaughan's novels will know, there is more in the story than that. Gwenllian was not a woman of strong animal passions; what she loved was the beautiful home which, had she not married Dick (her cousin and heir to the estate), must have been lost to her. She could not forgive him for liking Plas Eion less than she did, for introducing unpleasant friends, for being extravagant, for drinking too much, for neglecting her. Whether all these grievances, added together, make a strong enough motive for murder the reader must decide. I hardly think they do. But Gwenllian was a woman whose will was her law: she could not curb it.

There is a murder, too, in "Cross Winds," but it happens before Sir Francis Graeme marries Lilith. Lilith had been accused of doing away with the dreadful Koffit:



MR. JACOB WASSERMANN,
Author of "Etsel Andergast."

she stood her trial and was acquitted. But Francis's tortured conscience could not quite accept the evidence of the courts. Phenomenally sensitive, he kept rehearsing in his mind the dreadful scene, and his life with Lilith was poisoned by it. Mrs. Mordaunt manoeuvres her story

into calm waters before the end. It is a clever book, a little restless and jumpy in style.

A murder more or less in "The Store" would not matter much, for crimes of violence were fairly common in Alabama after the Civil War, if not so common as they are in America to-day. Actually, however, this very long story contains only three murders, and they all happen at the same time—that is to say, at the end of the book, when the white negro, Toussaint, is lynched. But Miltiades Vaiden, aristocrat turned store-keeper, hero of this story as of its forerunner, "The Forge," was not a man to shrink from violence. In the course of the book he commits one very considerable crime; but crime was not foreign to the spirit of the period. Mr. Stribling introduces us to a great many characters, white and black, and keeps them all in motion in masterly fashion. Indeed, movement is characteristic of the book: it races along.

"The House by the Bay" is completely unhurried. Mr. Gathorne-Hardy's characters behave with the sedateness of the period—the eighteen-sixties—to which they belong. One fears that the Misses Cordelion, uprooted from the colony of New Berkshire where their father had been such a power, will find themselves old maids, so incapable are they, by training and temperament, of going out of their way to arouse masculine interest. And the reader becomes so fond of them, particularly of Jane, the less heroic of the two, that he longs to see them brilliantly and happily married. Mr. Gathorne-Hardy, however, bides his time. He takes his characters from cholera-stricken New Berkshire to the shores of the Irish Sea, where they enjoy, from time to time, the strange hospitality of Mrs. Bones—a figure so comic and diverting that she might have come out of the pages of Dickens. Jane Austen, however, not Dickens, is Mr. Gathorne-Hardy's model. Familiarity with her work helps to give his book its delicious air of remoteness. Like "Lacebury Manor" (to which it is a sequel), it is a refreshing change from modern realistic fiction.

Herr Wassermann deals with characters who seem on the brink of madness, and, as usual, he deals with them at great length. On almost every page of "Etsel Andergast" we get the impression that something stupendous is about to happen, some soul-shattering revelation will take place. The mountain labours, but the fruit of its labours, if more considerable than a mouse, is less epoch-making than the author's solemn manner leads us to expect.

"All Out" is a gay story of love and crime in Paris, England, and Scotland. Lord Cottenham is a racing-motorist of renown, and his novel, as one would expect, goes on oiled wheels and generally at a great pace, though it slows down in the middle.

The man who tells the story of "The Gilt-Edged Mystery" is a junior tutor of a college at Cambridge, and he acts as a sort of Doctor Watson to the newspaper reporter who is the sleuth. A man who has unexpectedly come into money imprudently invites his cousins (who also hoped to be legatees) to stay with him. He is found with his throat cut, and the rest of Mrs. Channon's ingenious if improbable tale consists in finding out who did it.

Mr. David Hume is a newcomer to the ranks of detective-story writers, but an extremely promising one. "Bullets Bite Deep" is an excellent mystery story, with a plot that is both clever and uncommon.

BOOKS REVIEWED.

- Limits and Renewals. By Rudyard Kipling. (Macmillan; 7s. 6d.)
Soft Answers. By Richard Aldington. (Chatto and Windus; 7s. 6d.)
All the Daughters of Music. By Grace Zaring Stone (Cobden Sanderson; 7s. 6d.)
The Visiting Moon. By Margaret Rivers Larminie. (Bodley Head; 7s. 6d.)
Roses and Peacocks. By D. M. Locke. (Grayson; 7s. 6d.)
The Soldier and the Gentlewoman. By Hilda Vaughan. (Gollancz; 7s. 6d.)
Cross Winds. By Elinor Mordaunt. (Secker; 7s. 6d.)
The Store. By T. S. Stribling. (Heinemann; 8s. 6d.)
The House by the Bay. By Robert Gathorne-Hardy. (Collins; 7s. 6d.)
Etsel Andergast. By Jacob Wassermann. (Allen and Unwin; 10s.)
All Out. By Lord Cottenham. (Cassell; 7s. 6d.)
The Gilt-Edged Mystery. By E. M. Channon. (Denn; 7s. 6d.)
Bullets Bite Deep. By David Hume. (Putnam; 7s. 6d.)



THE HON. R. GATHORNE-HARDY,
Author of "The House by the Bay."



MR. RICHARD ALDINGTON,
Author of "Soft Answers."

The Owner of Eclipse, Immortal among Racchorses: A Historic Zoffany.



"COLONEL DENNIS O'KELLY": AN 18TH-CENTURY CELEBRITY OF THE TURF—A HITHERTO UNPUBLISHED PORTRAIT.

This outstanding example of the art of Johann Zoffany, the German painter who won fame in England, where he was admitted in 1769 to the newly established Royal Academy, has a special interest in Derby Week as representing the owner of that renowned racehorse, Eclipse. A painting of the horse, by George Stubbs, is reproduced in colour elsewhere in this number. Dennis O'Kelly was an Irish adventurer of humble origin (brother of a cobbler) who was born about 1720 and came to England as a young man to seek his fortune. He owed his advancement to native wit and success on the Turf. The "Dictionary of National Biography" says: "His first important step towards wealth was the purchase of the racehorse

Eclipse. . . . Before the horse ran, O'Kelly acquired a share in him for 650 guineas, a vast price in those days for an untried horse. It was on the occasion of Eclipse's first race, the Queen's Plate at Winchester, that, over the second heat, O'Kelly made his famous bet of placing the horses in order, which he won by running Eclipse first and the rest nowhere. . . . Not long afterwards, O'Kelly became the sole owner of Eclipse for a further sum of 1100 guineas. . . . O'Kelly's profits from him must have been derived more from his value as a sire than from his winnings. He bought a country house, Clay Hill, at Epsom, and subsequently the famous estate of Canons. He died at his house in Piccadilly on December 28, 1787."

The Progenitor of Many Derby Winners: Eclipse the Unbeaten.



"PORTRAIT OF ECLIPSE," BY GEORGE STUBBS, R.A. (1724-1806): A CLASSIC AMONG SPORTING PICTURES.

George Stubbs's classic picture of Eclipse, the most famous racehorse of all time, was acquired at the Elsenham Hall sale at Christie's, on June 11, 1915, for 700 guineas, on behalf of Mr. Walter Raphael, by Messrs. Ellis and Smith, who afterwards bought it back from him for 7000 guineas. Later it was sold to an American purchaser, and it is now in the United States. Christie's catalogue noted that Eclipse is here seen in a landscape with Mr. William Wildman and his sons. In a book now of great topical interest—"The Romance of the Derby Stakes," by Alan Macey—we read: "The redoubtable Eclipse was bred by William, Duke of Cumberland. There is some doubt as to the actual place of his birth, but the balance of evidence favours the belief that he was foaled in a paddock in Windsor Great Park, near to the Cranbourne Tower. . . . Most authorities agree that Eclipse was the son of Marske. His dam was Spiletta. Foaled in 1764, after the death of the Duke he was sold as a yearling to a Mr. Wildman, a meat-purveyor in Leadenhall Market, for 75 guineas. His new owner was a prosperous tradesman who bred and raced horses as a hobby, and he evidently knew a good horse when he saw one, for he displayed great determination in buying Eclipse." Eclipse ran his first race in 1769, and the next year was bought by Colonel Dennis O'Kelly, whose portrait by Zoffany is reproduced in colour on another page of this number, with some details regarding his ownership of Eclipse. The horse died in 1789,

aged twenty-five, at Canons Park, near Edgware, once the seat of the Duke of Chandos and bought by O'Kelly in 1785. Eclipse won every race in which he ran, and in twenty-three years at the stud he sired 344 winners of races worth in all over £158,000. Eclipse himself, of course, never ran in the Derby, which was instituted in 1780, but his son, Young Eclipse (owned by O'Kelly), won the second Derby in 1781, and two other sons of his, Saltram and Serjeant, were the winners in 1783 and 1784 respectively. Among his later descendants also there have been many Derby winners, as recorded in the late Sir Theodore Cook's well-known work, "Eclipse and O'Kelly." Writing in 1907, the author said: "In the first fifty years (that is, of the history of the Derby) Eclipse could score twenty-three winners, in the second fifty he scored thirty-three, and out of the last twenty-seven he can actually claim all except one, Lord Rosebery's Sir Visto. . . . It is perhaps worthy of note that, with four exceptions, all the Derby winners since the race began trace in direct male line to Eclipse, Herod, or Matchem; but it is still more noticeable that Eclipse alone can claim eighty-two out of the 122 thus divided." There have been many tributes to his fame. Thus, in "The Classic Races of the Turf," Mr. Guy Logan writes: "It is not enough to say that Eclipse was never beaten. All his races were won with such superlative ease that he practically distanced his opponents. It was verily a case of 'Eclipse first and the rest nowhere.'"

ALL THE ROYAL FAMILY SEE THE DERBY: REGAL EPSOM.



1. THE KING ON HIS ARRIVAL AT THE RACECOURSE FOR THE DERBY; WITH LORD ROSEBERY AT HIS RIGHT-HAND AND LORD LONSDALE BEHIND.
2. THE ROYAL PARTY IN THE ROYAL BOX AT THE DERBY—(LEFT TO RIGHT) PRINCE HENRY, DUKE OF GLOUCESTER, THE DUKE OF YORK, PRINCE GEORGE, THE DUCHESS OF YORK, H.M. THE KING, H.M. THE QUEEN, AND THE PRINCESS ROYAL.

The King and Queen, the Prince of Wales, the Duke and Duchess of York, Prince Henry, Duke of Gloucester, Prince George, and the Princess Royal, all witnessed the Derby; and, after the finish, Mr. Tom Walls, the owner and trainer of the winner, April the Fifth, was commanded to go to his Majesty to receive

the royal congratulations. The royal party arrived soon after one o'clock. The King and Queen, with the Duke and Duchess of York, the Princess Royal and Lord Harewood, and the Duke of Gloucester, drove from Buckingham Palace. The Prince of Wales drove down with Prince George.

AN ACTOR-MANAGER'S HORSE WINS THE 1932 DERBY: MR. TOM WALLS'S SURPRISE VICTORY—THE FINISH.



THE CLOSE FINISH: MR. TOM WALLS'S APRIL THE FIFTH (F. LANE UP) FIRST PAST THE POST, THREE-QUARTERS OF A LENGTH IN FRONT OF THE AGA KHAN'S DASTUR (M. BEARY UP). LORD ROSEBERY'S MIRACLE (H. WRAGG UP) A SHORT HEAD BEHIND, MR. E. ESMOND'S ROYAL DANCER (S. WRAGG UP), FOURTH, AND THE AGA KHAN'S FIRDAUSSI (S. DONOGHUE UP), FIFTH.

The 149th renewal of the Derby Stakes (founded by the 12th Earl of Derby in 1780) was run at Epsom on June 1. The race was won by April the Fifth (F. Lane up), owned and trained by Mr. Tom Walls, the well-known actor-manager. Second place was taken by the Aga Khan's Dastur (M. Beary up), trained by Mr. Frank Butters, and third place by Lord Rosebery's Miracle (H. Wragg up), trained by Mr. J. Jarvis. Mr. E. Esmond's Royal Dancer finished fourth, and the Aga Khan's other horse, Firdaussi, came in fifth. This result was a great surprise, for very many people had pinned their faith to the favourite, Mr. W. M. G. Singer's Orwell, which finished ninth, and is said to be the fourteenth Derby favourite that has failed to win during this century. April the Fifth was three-quarters of a length in front of Dastur, with Miracle only a short head behind. Just before the race, the betting against the three

first horses was as follows: April the Fifth, 100-6; Dastur, 18-1; Miracle, 100-9; while that against Orwell was 5-4. In the Two Thousand Guineas at Newmarket, we may recall, Dastur was second, two lengths behind Orwell, with Hesperus third, while Miracle finished eighth. After being beaten at Newmarket April the Fifth won a maiden race at Gatwick in a canter, and later, at Lingfield, won a race over a mile and a half, which is about the distance of the Derby course. April the Fifth is the son of Craig an Eran (second in the Derby of 1921) out of Sold Agaln. The Aga Khan, owner of Dastur, won the Derby in 1930 with Blenheim. Miracle's owner, Lord Rosebery, also took third place in last year's Derby, with Sandwich. The above photograph shows how close the finish was. In the group of the first three horses, it may be pointed out, Dastur's jockey, M. Beary (in dark colours), is seen in the centre between the other two.

THE 1932 DERBY: TRAFFIC CONTROL BY AIR; TOM WALLS "LEADING IN."



INCIDENTS OF DERBY DAY: (1) THE CIERVA AUTOGIRO, USED TO NOTIFY THE POLICE BELOW OF TRAFFIC CONGESTION ON THE ROADS, FLYING ON DUTY; (2) AN ACTOR-MANAGER AS WINNING OWNER—MR. TOM WALLS LEADING IN THE WINNER, APRIL THE FIFTH (F. LANE UP).

Scotland Yard's arrangements for handling Derby Day traffic this year included the use of a Cierva autogiro, which patrolled over the Epsom district, "hovering" and flying from point to point while the flying observer looked out for congestion on the roads, and telephoned the position by wireless to the police below, so that aid might be sent without delay to the scenes of "jams." The autogiro—G-ABUD—was fitted with short-wave Marconi equipment, enabling the Metropolitan Police traffic experts in the air to maintain rapid and constant communication with those on the ground. The ground station consisted of a motor-van fitted with special Marconi apparatus, including a telephone transmitter, so that two-way

communication with the autogiro was possible between the police above and the police below.—Mr. Tom Walls, owner of April the Fifth, has long been famous on the stage, as comedian and producer, especially in connection with the successful series of farcical comedies at the Aldwych, and has become very prominent also on the films. He had promised everyone employed in his present film production at Elstree a week's holiday at full salary if his horse won. As he led in the winner, he was greeted by roars of "Good old Tom!" and he remarked: "For once I am the hero of a drama instead of a farce." Shortly afterwards he was summoned to receive the congratulations of the King.



A LABURNUM THAT BLOSSOMS BOTH IN PURPLE AND GOLD, IN A KENTISH GARDEN: A HYBRID PRODUCED BY GRAFTING BROOM ON A COMMON LABURNUM.

Two Colours on One Tree: A Curious Hybrid Laburnum— Yellow and Purple Blooms Flowering Side by Side.

WE illustrate here an interesting curiosity in flowering trees, in the shape of a hybrid laburnum that produces yellow and purple blossoms simultaneously. The particular specimen here shown grows in a garden in Kent. The scientific explanation of this apparently strange occurrence of two colours in the flowers of one tree is to be found in Mr. W. J. Bean's book, "Trees and Shrubs Hardy in the British Isles." Under the heading "*L. Adami*, Kirchner (Purple Laburnum)," he gives the following note: "A deciduous tree with the habit and aspect of *Laburnum vulgare*, up to 25 ft. high: leaflets oval or obovate, $1\frac{1}{2}$ to $2\frac{1}{2}$ ins. long. Racemes 5 to 7 ins. long: flowers yellowish suffused with purple, of the same shape and character as those of *L. Vulgare*, but, like the leaflets, smaller. So far as I have seen, this laburnum is quite sterile. Although inferior to either of the common laburnums in beauty, there is no more interesting tree in our gardens than this. It appeared in the nursery of Mr. Jean Louis Adam, at Vitry, near Paris, in 1825. According to Adam's account, he had grafted the dwarf purple broom (*Cytisus purpureus*) on a common laburnum, and on the grafted plant a branch appeared with purplish yellow flowers intermediate in hue between those of scion and stock—*L. Adami*, in fact, as we know it to-day. A few

years after *L. Adami* had been put into commerce, a further remarkable phenomenon was observed in connection with this tree. It was found that it had a tendency to 'sport' back more or less to both the parent types. This character it has maintained ever since, and to-day almost every specimen of *Laburnum Adami* shows on its branches not only the hybrid itself, but pieces of pure *L. vulgare* and pure *Cytisus purpureus* that have sprung spontaneously from its tissues. All these flower together, the curious tufts of the *Cytisus* suggesting witches' brooms. Many authorities have in times past doubted the possibility of a hybrid being produced by grafting, but the correctness of Adam's account has lately been proved by Professor Winkler of Tübingen, who has produced graft hybrids between the tomato and black nightshade. Further, a similar instance has been brought to light of graft hybrids between medlar and hawthorn (see *Crataegomespilus*). These graft hybrids have been termed '*chimæras*,' because there seems to be a mixture of the parents in their tissues, rather than a genuine and entire fusion. The outer tissues are often found under the microscope to resemble those of one parent, the inner ones those of the other." To the majority of our readers, no doubt, a bi-coloured laburnum will be unfamiliar, and these illustrations will therefore have the charm of novelty.



"SUGGESTING WITCHES' BROOMS": TUFTS OF PURPLE CYTISUS ON THE SAME STEM AS YELLOW LABURNUM FLOWERS—THE RESULT OF A TENDENCY TO "SPORT" BACK TO BOTH PARENT TYPES.



A SAFE BET AT ALL TIMES

and for every mood is the soft, genial flavour of **HAIG—**

NO FINER WHISKY GOES INTO ANY BOTTLE

THE FOREIGN SCENE: OCCURRENCES OF SPECIAL INTEREST ABROAD.



JUST BEFORE THE FIGHT IN THE PRUSSIAN DIET: NAZIS SHOUTING FURIOUSLY WHEN THE COMMUNIST LEADER SAID: "IN YOUR RANKS ARE MANY MURDERERS."



AFTER THE FREE FIGHT BETWEEN NAZIS AND COMMUNISTS IN THE PRUSSIAN DIET, WHERE ARTICLES OF FURNITURE WERE USED: BROKEN CHAIRS AND DESKS.

At the second day's sitting of the new Prussian Diet, on May 25, there was a free fight on the floor of the House between 162 Nazi members and 57 Communists. The combatants not only fought with fists, but used, as missiles or weapons, inkpots, desk-lamps, desk-lids, heavy leather cushions, or anything else that came to hand. Finally the Communists were thrown out, and their opponents, left alone in a scene of havoc, sang "The Nazis go marching on." The trouble began when Nazi speakers attacked the Prussian administration of justice, and denounced sentences on Nazis demanded in a recent trial. The Communist leader, Herr Pieck, then mounted the tribune, and, turning to the Nazi benches, said: "In your ranks are many murderers." Thereupon the Nazis stormed the tribune, and Herr Pieck's followers rushed to his aid. Several Deputies were badly hurt. The Diet was adjourned till June 1.



CLASSICAL DANCES: AMONG TEMPLE RUINS AT PÆSTUM: THE PRELUDE TO CASSANDRA'S "DANCE OF DESPAIR."

The festival at Pæstum, organised by the Salerno Prefecture, ended with classical plays and dances among the ruins of the famous temples. The main episode was Cassandra's "Dance of Despair," set to Ildebrando Pizzetti's music, "Introduction to 'Agamemnon,'" written originally for a performance of that Aeschylean tragedy in the amphitheatre at Syracuse. The great temple columns at Pæstum formed a beautiful setting.



THE FIRST GERMAN CHANCELLOR TO RESIGN THROUGH LOSING PRESIDENTIAL SUPPORT: DR. BRÜNING.

After recent interviews with President Hindenburg, who withheld his support from a proposed new emergency decree designed to balance the Budget, Dr. Brüning resigned the Chancellorship, which he had held for two years. It has been pointed out that he is the first Chancellor of the German Republic to resign through losing the confidence, not of the Reichstag, but of the President.



THE MARRIAGE OF THE CROWN PRINCE OF ETHIOPIA: THE BRIDAL PAIR LEAVING THE CHURCH.

The wedding of the Crown Prince of Ethiopia, to a daughter of Ras Sayoum, took place at Addis Ababa on May 9. The Prince had not long returned from his European tour, during which he visited London and Sandringham. On May 29 it was announced that his father, the Emperor, had arrested Ras Hailou, the King of Gojjam, and his son, who was engaged to the Emperor's youngest daughter.



ROYAL INTEREST IN AERIAL RESEARCH: KING ALBERT (RIGHT) AND PROFESSOR PICCARD INSPECTING THE LATTER'S NEW BALLOON NACELLE.

It is reported that Professor Piccard, who made a remarkable balloon ascent last year to study the upper air, will go up again about the end of June, from Zurich, with Professor Max Cosyns, of the Queen Elisabeth Scientific Foundation, using the same balloon with a new nacelle. It will carry a wireless transmitter, in order to be able to make known its whereabouts in case of another landing in a remote mountainous spot.



THE POLITICAL CRISIS IN GERMANY: PRESIDENT VON HINDENBURG ARRIVING IN BERLIN AFTER HIS HOLIDAY IN EAST PRUSSIA.

President von Hindenburg's refusal of further support to the Chancellor, Dr. Brüning, who consequently resigned, was ascribed partly to influences brought to bear upon him during his holiday in East Prussia. It was suggested that landowning neighbours urged grievances, with which he sympathised, concerning the Chancellor's economy scheme, which included compulsory sale of insolvent big estates and their division into small holdings.



THE WORLD OF SCIENCE.



SEA-MICE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AMONG the vast majority of my fellow-men, games and sports are the only things that matter after business hours are over. And this can be explained by the fact that circumstances compel them to live in towns. These towns are the product

many species, all appear to have been made in one mould, though slight differences in size and coloration will be apparent. But the marine worms present the most astonishing diversity in size, shape, and coloration. So true is this that it would be spoiling

this creature. If a pair of scissors be used to slit this up, the actual body will be exposed. Adherent to this upturned flap will be seen a double row of horny scales. These scales are a conspicuous feature, forming an armature to the back in many different species of marine worms.

But the actual back reveals a rather surprising appearance, for the segmentation of the body is here visible with unusual distinctness. This segmentation is seen in a still more exaggerated form in the tropical *Tomopteris*, a species belonging to another family, and possessing the further notable features of an excessively long pair of "feelers" and a pair of light-producing or phosphorescent organs on the first pair of "parapodia," or feet. In the space between the layer of felt and the body another sea-worm, a sabellid (*Branchiomma vigilans*), often forces its way and builds for itself a tube, though how it contrives to obtain its food I do not know. But I suspect it bores a hole through the felt, and through this aperture thrusts its head. But the sea-mouse seems to suffer no injury from the presence of this uninvited guest. Like most "squatters," it has no security of tenure, for its host is regarded as a particularly delicious morsel by cod, haddock, and dog-fish—and where the sea-mouse goes, *Branchiomma* must go also.

While the sea-mouse—a sand-burrower—is common on our shores, especially along the south coast, those who would find its nearest relative must go to Jersey, where, at low-tides, when the zostera-grass is exposed, it may be found in the pools;



1. THE SEA-MOUSE, SEA-MOLE, OR GOLD-MOLE (*APHRODITE ACULEATA*): A PHOTOGRAPH SHOWING THE BACK OF THE ANIMAL AFTER THE OUTER COAT OF "FELT" HAS BEEN SLIT UP, EXPOSING SOME OF THE FIFTEEN PAIRS OF SCALES OR "ELYTRA" (A).

Though unappetising in appearance, this sea-mouse is greedily eaten by cod, haddock, dab, and dog-fish. It ranges from three to six inches in length.

of our civilisation; and they are also responsible for our enormous population. The growth of industries, and of industries to keep them going, affords a means of subsistence to millions, though a period has come which must impose a check on further increase. Let any who doubts this reflect on what would happen if all our factories and shops could be swept away. How would these millions contrive to live? Any attempt to return to the hunter's life of our remote ancestors would be followed by immediate starvation, not so much because these uninitiated would fail to secure food, as because there would be practically nothing to hunt in a month, for our wild animals are now very few and small. At the end of a year the population of the British Isles would be reduced from millions to a few hundreds, and these would be such as had already lived on the land, and had a knowledge of tilling the soil and some skill in trapping. But even they would have to contrive to do without farm implements, save such as each could make for himself.

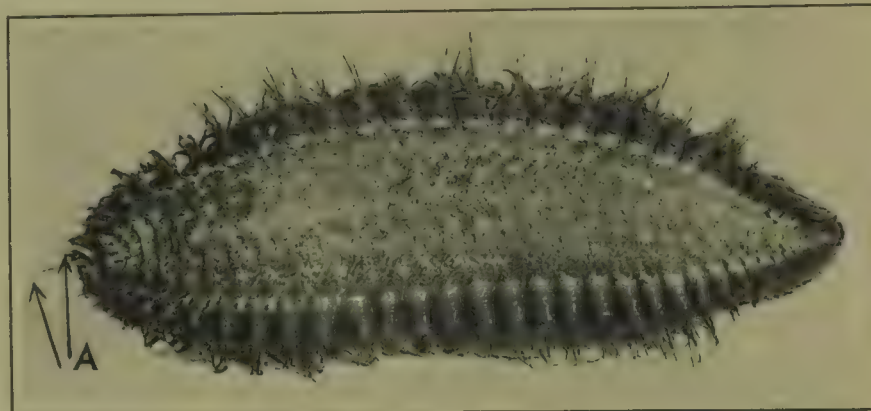
These men, however, would have at least some knowledge of venery. But they would have little more than the host of town-breds (by then exterminated), for the countryman and the fisherman are deplorably ignorant of the wild life around them. They are interested in this no farther than to distinguish between "vermin" and creatures good to eat. Their ignorance on this theme of "vermin" is vast, and pathetically mischievous. Would this dull, unimaginative outlook give place to insight in their successors—compelled to live the "simple life"—and a sense of the marvels by which they are surrounded? A different outlook on life would indeed be ours if our educationists understood the meaning of the word "education."

I was set on this train of thought to-day when a friend of mine, who has just had the good fortune to spend a week-end by the sea, brought me two "sea-mice." He was just about to throw them into the sea when it occurred to him that I should find them interesting. He was right in his surmise. There is little enough in the appearance of a sea-mouse cast up on the sand to make it seem worth while to take special notice of it, for it looks rather like a big slug. But put one in a bowl of sea-water, and in a flash it has become a thing of beauty, encircled by a gorgeous halo of green and peacock-blue and gold. Since many of my readers will presently be going to the seaside for the summer holiday, a brief account of this creature will probably be welcome, for they can hardly miss seeing one or two if they have any desire to do so.

To begin with, then, what is a sea-mouse? I have just described it as looking like a slug, but it is really a sea-worm. Our land-worms, of which there are

from the water, cling to one another. But in doing this they reveal numerous sharp spines, like those of a hedgehog, running down each side of the body, though in this photograph they are partly concealed by the hairs. The back, in the living animal, presents a dull-grey surface, which to the touch feels like felt. And felt it is, of a very remarkable character, for it is formed of matted hairs, as, indeed, felt should be, though how it is woven we do not know.

The under-side (Fig. 2) reveals a little more of the true nature of this strange creature, for here we get an inkling of a segmented body; that is to say, of a body made up of a successive series of similar segments. And these are indicated by the row of short, stumpy feet, or "parapodia," so conspicuous a feature of marine worms; and each of these feet bears strong bristles, arranged fan-wise. They are used as propellers when the animal is crawling. At the extreme end of the body a short pair of "feelers"



2. A SEA-MOUSE SEEN FROM THE UNDER-SIDE: TWO ROWS OF "PARAPODIA," OR FEET (EACH ARMED WITH BRISTLES TO GET A BETTER GRIP WHEN CRAWLING) THAT BORDER, ON EITHER SIDE, A SMOOTH SURFACE, WHICH, HOWEVER, LACKS THE LAYER OF FELT WHICH COVERS THE UPPER SURFACE.

At the extreme end of the body a short pair of "feelers" can be seen (A); and behind these lies the mouth, visible only as a black transverse slit. The sea-mouse can swim as well as crawl, and it is probably at this time that it is seized by cod and haddock.

but, more easily still, it can be obtained by dredging. This is the porcupine sea-mouse (*Hermione hystrix*). It differs from our sea-mouse in having no felted cover on the back, so that the scales, or "elytra," can be clearly seen. But it must be handled with great care, for its sides are beset with bristles half an inch long, flattened and barbed, and exceedingly sharp. Their edges are serrated, with the teeth pointing backwards. They make formidable weapons, for they are as brittle as glass, and break off when they enter the skin, leaving the barbed portion behind to form a festering wound. Unfortunately, we know little of the life-history of this animal, so we have no clue as to the need of such a fearsome armature, or against what enemies it is directed.

Although I have just stated that those who wish to find the creature must go to Jersey, this is not strictly true, for it does occur in our waters, but it is not common, and is only to be found in deep water by dredging, which is outside the range of the ordinary holiday-maker. I hope I have said enough about the uninteresting-looking sea-mouse, found so often cast up on

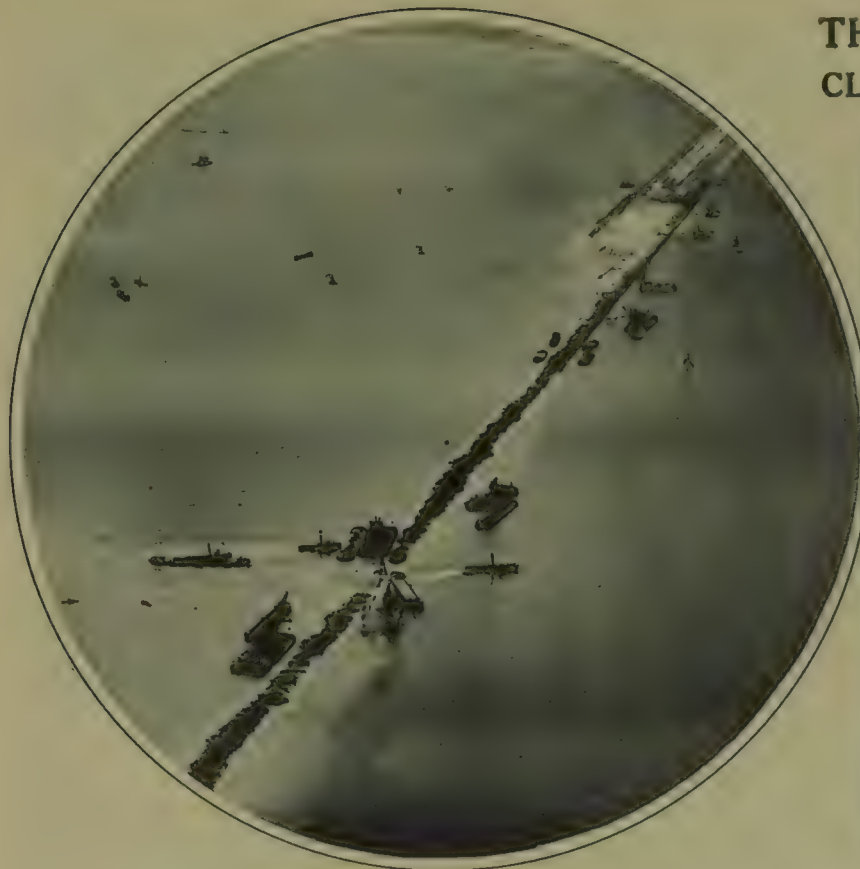
the beach, to show that, as a matter of fact, it is well worth something more than a cursory examination.



3. A PORTION OF ONE SIDE OF THE UNDER-SURFACE OF A SEA-MOUSE ENLARGED; A PHOTOGRAPH SHOWING VERY CLEARLY THE WALKING FEET, WITH THEIR BRISTLES ARRANGED FAN-WISE.

will be seen, and behind these lies the mouth, visible only as a black transverse slit. Mention has been made of the curiously felted covering of the back of

THE ZUIDER ZEE BECOMES A LAKE: CLOSING THE LAST GAP IN THE GREAT DYKE.



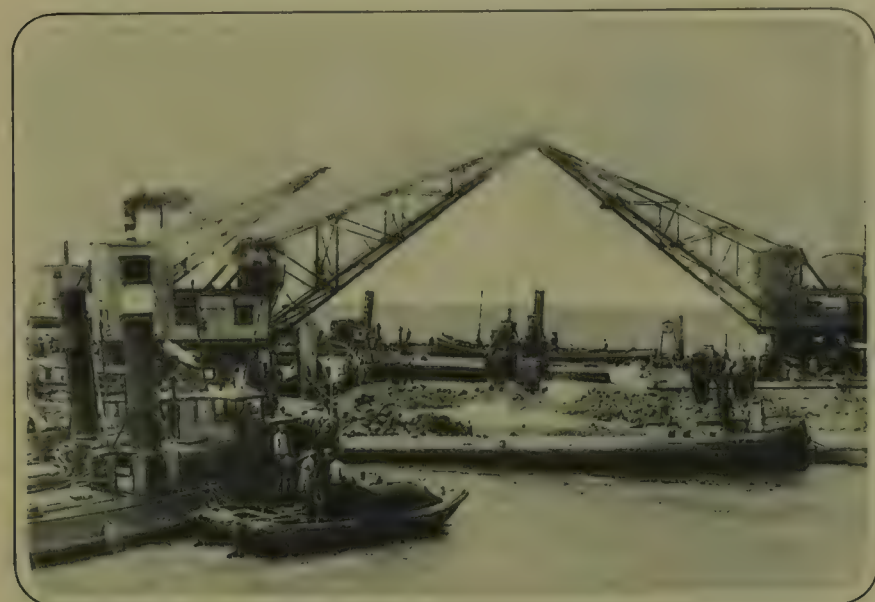
A FEW HOURS BEFORE THE CLOSING OF THE LAST GAP IN THE DYKE DIVIDING THE ZUIDER ZEE FROM THE NORTH SEA: AN AERIAL PHOTOGRAPH SHOWING THE WORK DURING ITS FINAL STAGE.



A NEARER VIEW OF THE LAST GAP IN THE DYKE TAKEN A FEW HOURS BEFORE IT WAS CLOSED: AN AERIAL PHOTOGRAPH SHOWING THE STRONG CURRENT AND THE CLAY-DEPOSITING CRANES.



THE ZUIDER ZEE CONVERTED INTO A LAKE BY A DYKE CUTTING IT OFF FROM THE NORTH SEA: A SECTION OF THE 18½-MILE EMBANKMENT, THE LAST GAP IN WHICH WAS SUCCESSFULLY FILLED IN ON MAY 28, DESPITE A STRONG CURRENT FLOWING THROUGH FROM NORTH TO SOUTH.



THE CLOSING OF THE GAP: CRANES DEPOSITING THE LAST LOADS OF CLAY AND THUS ENDING AN ALL-IMPORTANT STAGE IN THE LABOUR WHICH WILL RESULT IN THE ADDITION OF THOUSANDS OF ACRES TO HOLLAND'S AGRICULTURAL AREA.

The last gap in the 18½-mile dyke between Noord-Holland and Friesland, dividing the Zuider Zee from the North Sea and transforming the old Zuider Zee into Yssel Lake, was closed on the afternoon of Saturday, May 28, by means of clay deposited by two cranes working one on each side. To quote the "Times": "A large crowd, some on the dyke, some in pleasure boats, had gathered to watch the closing. As the cranes dropped their last load whistles sounded from barges, tugs, and the pleasure boats, and several people started out to be the



AFTER THE CLOSING OF THE GAP: A SCURRY TO BE THE FIRST TO CROSS THE DYKE, WHICH, WHEN COMPLETED, WILL BE 120 FEET WIDE AT THE TOP AND WILL HAVE A WIDTH OF NOT LESS THAN 400 FEET ON THE SEA-BOTTOM.

first to cross the dyke. . . . When the dyke has been brought to the planned width . . . there will be an official opening of the connection between Noord-Holland and Friesland at which Queen Wilhelmina will be present. With regard to the reclamation of new land, after the cultivation of the Wieringen Polder of about 22,000 acres, the so-called North-East Polder will probably be brought into use." Reuter notes: "About 50,000 acres have been reclaimed from the sea, but large areas of the old Zuider Zee remain to be drained."

CLOUD-BURST AND DELUGE IN ENGLAND:

INUNDATED AREAS AT BENTLEY; NOTTINGHAM;
AND LONG EATON, DERBYSHIRE.



IN THE BENTLEY DISTRICT, WHOSE FLOODING LED TO A QUESTION IN THE HOUSE: A ROWING-BOAT TO THE RESCUE IN AN INUNDATED AREA IN WHICH OVER A THOUSAND HOMES WERE RENDERED UNINHABITABLE.



IN THE BENTLEY DISTRICT: MOVING HOUSEHOLD GOODS BY ROWING-BOAT IN AN AREA IN WHICH SOME FOUR THOUSAND PEOPLE FOUND THEMSELVES HOMELESS AS A RESULT OF THE FLOODING OF THEIR DWELLINGS.



IN THE SORELY STRICKEN BENTLEY DISTRICT: A HOUSEHOLDER AT THE DOOR OF HIS FLOODED HOME.

As we had occasion to record last week, when publishing photographs of certain inundated areas, cloud-bursts and other very heavy falls of rain have done serious damage in this country. Here we return to the subject; and we may note in passing that the flooding in the Bentley-with-Arksey district, near



A VERY NECESSARY PRECAUTION: A FREE SUPPLY OF DISINFECTANT FOR LONG EATON RESIDENTS RETURNING TO THEIR MUDDIED HOMES AFTER A SUBSIDENCE OF THE FLOOD WATERS.



AT NOTTINGHAM, WHERE IT WAS NECESSARY TO SUSPEND THE NORMAL PASSENGER SERVICE: GOODS ENGINES PLOUGHING THROUGH THE WATERS AT THE FLOODED L.M.S. STATION.

Doncaster, led to a question in the House on May 30, when the Minister of Agriculture stated that everything possible was being done. With regard to our illustrations, it may be said that at the end of last week over a thousand houses in the Bentley area were uninhabitable and some four thousand people were homeless. Provision was made for many of the refugees in village schools and other institutions. Those who remained in their dwellings were warned officially that they would have to leave, as it was impossible to keep up a proper service of supplies. With regard to Nottingham, it may be recalled that—as mentioned on the opposite page—the Prince of Wales's Lenton farm was soon, as his Royal Highness himself put it, "very much in the danger zone."

ROYAL OCCASIONS—IN EDINBURGH AND AT ALDEBURGH AND YEOVIL.



THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND: THE LORD HIGH COMMISSIONER, SIR IAIN COLQUHOUN, SEATED ON THE THRONE BEHIND THE CHAIR OF THE MODERATOR DURING THE CEREMONY IN THE ASSEMBLY HALL, EDINBURGH.

The General Assembly of the Church of Scotland was opened in Edinburgh on May 24, with a notable display of pageantry. After holding a Levée at the Palace of Holyroodhouse, Sir Iain Colquhoun, the Lord High Commissioner, accompanied by Lady Colquhoun, drove to St. Giles's Cathedral for the service which preceded the sitting of the Assembly. After this, he went in procession to the Assembly Hall and took his place on the Throne behind the Moderator's chair.

The Reverend Professor Hugh R. Mackintosh, of Edinburgh, was then appointed Moderator, with acclamation. Then followed the reading of the King's letter, in which his Majesty gladly renewed his firm resolve to uphold the rights and privileges of the Church of Scotland as by Law established, and referred to the union of 1929. The Lord High Commissioner paid tribute to the way in which Scots and Scotswomen had faced the industrial depression. (See Personal Page.)



PRINCE GEORGE AT ALDEBURGH: HIS ROYAL HIGHNESS AT THE CEREMONY OF NAMING THE "ABDY BEAUCLERK," THE FIRST MOTOR-LIFEBOAT OF HER CLASS.

Prince George flew to Aldeburgh on May 27, there to name the first motor-lifeboat at that station, which is the first of a type which is to be called the Aldeburgh class. The vessel is to be known as the "Abdy Beauclerk," after a man who, inspired by a rescue at Aldeburgh in 1893, expressed in his will a wish to present such a craft. Amongst those attending the impressive ceremony were the Bishop of the diocese and certain of the Suffolk mayors.—The Prince of



THE PRINCE OF WALES'S VISIT TO THE BATH AND WEST SHOW: H.R.H. RECEIVING A GIFT OF SIX PAIRS OF YEOVIL GLOVES FROM THE MAYOR OF YEOVIL.

Wales visited the Bath and West Southern Counties' Show at Yeovil on the afternoon of May 27. During his speech, his Royal Highness said: "I think that we West Country farmers would like to offer our sympathy to the farmers in the Midlands and in the North of England who have suffered so very severely from the recent unprecedented floods. I can sympathise personally, because I have a farm in Nottingham which has been very much in the danger zone."

FROM THE WORLD'S SCRAP-BOOK : NEWS OF THE WEEK IN PICTURES.



WELLINGTON'S WAR MEMORIAL CARILLON OPENED: THE CAMPANILE INAUGURATED BY THE GOVERNOR-GENERAL OF NEW ZEALAND ON ANZAC DAY.

A chief part of the ceremonies at Wellington on Anzac Day (April 25) was the opening of the Wellington War Memorial campanile and carillon by Lord Bledisloe, the Governor-General, who lighted the perpetual memorial lantern crowning the tower. A great crowd attended to join in the dedication and hear the bells. Our readers will remember that these bells were set up in Hyde Park, and also in Newcastle, where they attracted large crowds, before being shipped to New Zealand.



THE REMOVAL OF THE MERCHANT TAYLORS' SCHOOL TO SANDY LODGE, NEAR RICKMANSWORTH: THE PRESENT STATE OF THE NEW BUILDINGS.

The laying of the foundation stone for the new buildings of Merchant Taylors' School, by the Duke of York, was illustrated by us last June. Since then, it will be observed, the buildings have progressed rapidly, and are at present in the state seen here. The decision to remove the school into the country was made when the Merchant Taylors' Company found that the buildings in Charterhouse Square were no longer adequate for 500 boys.



THE INTERNATIONAL CONGRESS OF TRANS-OCEANIC AIRMEN AT ROME: GENERAL BALBO (CENTRE) PHOTOGRAPHED WITH THE TRANS-OCEANIC AIRMEN.

The International Congress of Trans-oceanic airmen met in Rome on May 22. General Balbo, the Italian Air Minister, stated previously that between fifty and sixty airmen, representing eleven countries, were expected to take part. A speech of welcome was addressed to the Congress by Signor Mussolini in the Campidoglio, and was replied to by Sir Arthur Brown, who was the senior Transatlantic airman present. It was intended that during the four days of the Congress papers should be read on technical subjects.



A HISTORIC FIGURE-HEAD AT PORTSMOUTH DOCKS: "THE WARRIOR," WHICH HAS BEEN HOUSED-IN TO PROTECT IT FROM THE WEATHER.

The correspondent who supplied this photograph noted that for many years the figure-head of H.M.S. "Warrior," England's first iron-clad, has stood at the entrance of the dockyard gates at Portsmouth. Owing to the effects of weather, it has started to crumble, and so has been moved to a point opposite the Admiral Superintendent's house, where it has been housed-in.



THE DUCHESS OF YORK VISITS THE ROYAL TOURNAMENT: H.R.H. WITH PRINCESS ELIZABETH AND THE HON. GERALD LASCELLES IN THE ROYAL BOX AT OLYMPIA.

The Duke and Duchess of York took Princess Elizabeth and the Hon. Gerald Lascelles to see the Royal Tournament at Olympia on May 27. People were observed to wait more than an hour in the rain to see the royal party arrive. The performance was marked by several exciting incidents—for instance, a horse in the jumping display fell at the first fence near the edge of the arena; and, further, one of the trick motor-cyclists was flung off his machine.



AN OLD HEALING WELL AT BARNET REOPENED: ONE OF THE "SUMPS" IN THE UNDERGROUND BRICKWORK CHAMBER.

The correspondent who supplied this photograph noted that the Barnet Urban Council have reopened and partly restored Barnet's old healing well, which was a popular resort for Londoners 300 years ago. The waters were renowned for their curative properties at that time. It is claimed that Pepys, the diarist, rode out to Barnet to take them on a number of occasions.

A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



HEAD OF THE RIVER IN THE OXFORD SUMMER EIGHTS: THE MAGDALEN CREW AT THE WINNING-POST ON THE LAST DAY.

The Summer Eights were concluded at Oxford on May 25 after a very interesting week's racing. Magdalen thoroughly deserved their success, for, after bumping University College on the first day and depriving Brasenose of the headship on the second day, they retained their position without ever being compelled to go all out. The crew was coached by Mr. P. Johnson, the old Blue. The Magdalen second and third crews made five and six bumps respectively.



AN IMPRESSIVE SHOW OF GAME ANIMALS OF THE EMPIRE IN THE WHALE ROOM AT THE NATURAL HISTORY MUSEUM, SOUTH KENSINGTON: THE AFRICAN GROUP.

Advantage has been taken of the fact that the new Whale Room at the Natural History Museum is, for economic reasons, still vacant of its proper tenants to transfer representative specimens from the various mammal galleries and make an impressive display of Game Animals of the Empire. The African group, here shown, lacks the elephant and hippopotamus, which proved too heavy to move, but contains a fine semi-albino giraffe.



THE INSTALLATION OF THE NEW KHAN OF KALAT PERFORMED BY THE VICEROY OF INDIA AT QUETTA: A GENERAL VIEW OF THE DURBAR, WITH THE VICEROY, LADY WILLINGTON, AND THE KHAN, SITTING ENTHRONED ON A DAIS (CENTRE BACKGROUND).

On April 26 the Viceroy, accompanied by Lady Willington, made a special journey by air to Quetta to perform the ceremony of installing Mir Azam Jang Khan as Khan of Kalat, the largest State of Baluchistan. It was the first time that a Khan of Kalat had been installed by a Viceroy, and the first time that a Viceroy had arrived in Quetta by air. The Durbar, held on

the Quetta race-course, was a magnificent ceremony. The Viceroy, Lady Willington, and the Khan sat on golden thrones, while seated in front were about 200 sardars of Kalat State.



THE TRAGIC DEATH OF TWO SURVIVORS OF THE "GEORGES PHILIPPART" DISASTER AND OF THEIR PILOTS: THE WRECKED AEROPLANE NEAR ROME.

The famous French pilot M. Goulette, his assistant-pilot, M. Moreau, and two survivors from the liner "Georges Philippiar," M. and Mme. Lang Willar, were all killed on May 25 when M. Goulette's aeroplane crashed in the Ernici Mountains, sixty miles south of Rome. The machine had left Brindisi for Marseilles and met with mist and rain in the hills. M. Goulette had broken several long-distance flying records, notably from France to Madagascar and to the Cape.



THE INSTALLATION OF THE NEW KHAN OF KALAT: THE KHAN, H.E. THE VICEROY, LADY WILLINGTON, AND MR. A. N. L. CATER.

Mir Azam Jang Khan, the new Khan of Kalat, was installed by the Viceroy on April 26. He was a striking figure in a magnificent white robe embroidered with gold and wearing the traditional head-dress of his ancestors, studded with emeralds and other precious stones. Mr. Cater is the Agent to the Governor-General and Chief Commissioner in Baluchistan. A general view of the Durbar is shown in a photograph reproduced above.



A PAGE FOR COLLECTORS.

EARLY ENGRAVINGS: ALBRECHT DÜRER.

By FRANK DAVIS.

WITH Dürer, German engraving reaches the height of its splendour. It is possible to remain unmoved by prints, whether by Dürer or by anyone else; it is reasonable to point out that as an artist he is not to be compared with Holbein, or with half-a-dozen contemporary Italians, and it is by no means difficult to criticise both the details and the composition of 50 per cent. of his plates. None the less, this serious, earnest, widely-travelled, hard-working, fastidious German remains the acknowledged master of the burin, until, a century after his death in 1528, a more profound, a more subtle genius, in the person of Rembrandt van Rhyn appears in seventeenth-century Holland.

Dürer was born in 1471. He inherits the mediæval tradition which has been illustrated in two previous articles, and moulds that tradition to his own purpose. Look at the noble print of "Adam and Eve" in Fig. 4, and compare it with the same subject from the hand of the master E. S. reproduced in last week's issue. This is probably the most famous, though to many eyes by no means the best, of Dürer's prints; one can pick out a dozen others which are technically more perfect, but the two splendid figures of the man and the woman endear it to thousands who are repelled by the finer but less agreeable subjects of, for example, St. Jerôme, or the Coat of Arms with a Skull. This "Adam and Eve" contains all the natural

features of the E. S. print of forty years before—tree, landscape, birds, animals, the serpent—but what a vast difference in conception and execution! The stiff but charming formality of the older convention has given way to a more natural idiom; the figures are now ideal conceptions rather than wooden automata; and the play of light and shade—produced by an intricate mass of delicate lines—could only have been imagined by a great master working at a moment when men's minds were becoming accustomed to

notions of artistic independence. Indeed, one can go so far as to say that this print, though it tells the story as well as any other version of the subject ever attempted, was produced less with the idea of providing an edifying illustration of the ancient legend, than of placing on record the artist's researches into human anatomy. Many preparatory drawings are known for both figures, and one pair is constructed on a basis of circles and squares. In other words, we are looking at a print produced by a deeply serious artist who is more anxious to show us something beautiful than something with a moral attached to it. We have passed from the mediæval world where a thing had to be good

Lest one should imagine that this remarkable man devoted himself entirely to very serious work and had no lighter moments, the rare wood-cut of Fig. 1—a book illustration—is reproduced as evidence to the contrary. At first sight its connection with the master is not immediately obvious, but authority appears to have little doubt about the matter: somehow this amusing and simple little work brings the rather enigmatic figure of Dürer nearer to our own level.

One other fault must be imputed to this man of Nuremberg—he did not foresee the English enthusiasm for pretty feminine faces, or was it that the women of his time were uncommonly ill-favoured? The point, of course, has nothing to do with his merits as an artist, but much with his popularity.

It so happens that a fine collection of Dürer's en-



1. "THE SCHOOLMASTER," A WOOD-CUT GENERALLY TAKEN TO BE BY DÜRER: A BOOK-ILLUSTRATION THAT WOULD SEEM TO SHOW THE MASTER IN SOMEWHAT LIGHTER VEIN!

doctrine first and good æsthetics second (and as often as not became poor theological doctrine and marvellous æsthetics, because the maker was an artist born, and not a theologian), we have passed from that attitude altogether to a conscious search for natural proportion and balance.

Not less instructive is a glance at a typical fine wood-cut by the same hand. The process has never been capable of the same subtle gradations of tone and expression as the copper plate, yet in the case of Dürer—and remember this is all done with a knife cutting "with the grain"—what dignity and force is possible! It is as if he had an instinctive feeling for what was possible by both methods, and designed up to those limits and no further.

One criticism it is legitimate to emphasise—it has been noticed by every writer for generations. Dürer does sometimes overcrowd his prints with irrelevant detail, as if his ideas were thronging into his mind quicker than his hand could interpret them. This fault—and it is a fault—is not so evident in the examples chosen for reproduction on this page, and is more often seen in the wood-cuts than in the engravings.



2. AN EXAMPLE OF DÜRER'S FORCEFUL STYLE AS A DESIGNER OF WOOD-CUTS: A "ST. CHRISTOPHER," DATED 1511.

graved work comes up for sale at Sotheby's on June 16; the prints have been most carefully chosen, and form

an exhibition well worth a prolonged visit. Fig. 4, the Adam and Eve, is from this collection, which contains both states of this print. This is the first; the second has a rift in the tree below Adam's left armpit. A recent sale at Boerner's (Leipzig) of Dürer engravings and wood-cuts brought very good prices. Fig. 1 comes from this sale. I have no space left for a discussion of quality or watermarks. All I can do is to point out that there is an enormous difference between an early impression in really fine condition and a good average impression. This is due to the wearing of the plate, or, in the case of wood-cuts, of the block; as a rule, the earlier the impression, the blacker and more clear-cut it is.

As to watermarks, they help us to determine the date at which impressions were printed, as Dürer used several sorts of paper from time to time. I cannot do better in this connection than refer you to an excellent little book, "Albert Dürer," by T. D. Barlow; published by The Print Collectors' Club.



4. AN "ADAM AND EVE" BY ALBRECHT DÜRER: AN ENGRAVING WHICH MAKES AN INTERESTING COMPARISON WITH THE MASTER "E. S.'S" HANDLING OF THE SAME THEME AS ILLUSTRATED IN A WOOD-CUT REPRODUCED ON OUR "PAGE FOR COLLECTORS" LAST WEEK.

The comparison between Dürer's "Adam and Eve" and the "Fall of Man" by "E. S." is interesting in that it shows how much Dürer was influenced by mediæval tradition. As the writer notes on this page: "This 'Adam and Eve' contains all the natural features of the 'E. S.' print of forty years before—tree, landscape, birds, animals, the serpent—but what a vast difference in conception and execution!"

Reproduced by Courtesy of Messrs. Sotheby and Co.



3. A TYPICALLY FINE AND STARTLING PIECE OF COMPOSITION IN A DÜRER ENGRAVING: THE "COAT OF ARMS WITH A SKULL."

Reproduced by Courtesy of Messrs. Sotheby and Co.

AT FIRST—it was just a small bottle with my lunch at a restaurant



THEN—I liked it so much that we ordered two flagons for the children to try



NOW—I buy it by the case—it costs only 10½^d. per Screw Flagon (6 glasses)



Thus Grows the Wonderful Demand for

WHITEWAY'S CYDRAX

Non - alcoholic Medium - sweet Sparkling

MADE FROM APPLE - JUICE

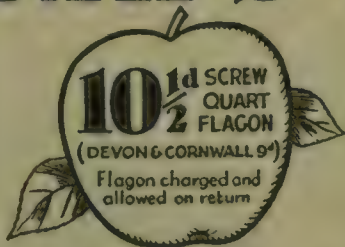
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WHITEWAY'S CYDER

Although the percentage of alcohol in our regular brands of Cyder is not excessive, many people want a similar fruit beverage, but quite free from alcohol. The apple has always been recognised as the best of fruits, and Cydrax contains all its valuable health-giving properties. It is of medium sweetness, with the soft, thirst-quenching sub-acidity of the apple, and its delightful sparkling character—so full of bubbling life—makes it the ideal temperance drink.

CYDRAX CUP RECIPE

1 flagon Whiteaway's Cydrax 10½d.	2 tablespoons white sugar	1d.
1 bottle dry ginger ale 4d.	Juice of 1 lemon (leave 2 slices in)	1½d.
1 glass raspberry (or other fruit) syrup 3d.	1 orange (or fresh fruit if in season)	2d.
Ice if available.	Total	1s. 10d.



TRY WHITEWAY'S LATEST SUCCESS CYDER BON-BONS

a Devonshire apple-juice product

These BON-BONS are of the same high standard of quality as all other White-way products. They are made from apples, Devonshire cyder, and pure cane sugar, and are a most delicious, per packet. wholesome and economical sweet. per packet.

**THE PERFECT TEMPERANCE DRINK
OBTAINABLE WHEREVER BEVERAGES ARE SOLD**

THE WORLD OF MUSIC.

THE EARLY "TANNHÄUSER."

IT is the early version of "Tannhäuser" which Sir Thomas Beecham has given us at Covent Garden, and I cannot agree with those who prefer the later Paris version, for in that Wagner heavily overweighted the opera with the elaborate Venusberg music, scored with all the lushness of his complete maturity. As it is, we get quite enough of the Venusberg revels in the first act, and a prolongation of these into a much more elaborate ballet would—unless it were very much better done than any opera ballet I have ever seen at Covent Garden—only make it hard to believe that Tannhäuser could ever have returned to the Venusberg once he had escaped from it.

The performance was chiefly notable for the noble and eloquent performance of Lotte Lehmann as Elizabeth. It was she who gave the music whatever poetry and persuasiveness we found in it. The part of Tannhäuser does not altogether suit Lauritz Melchior, who is hardly lyrical enough for this rôle. Nevertheless, his commanding presence and forcefulness gave vigour to the more dramatic moments, especially to his departure from Venus in the first act. The Wolfram of Herbert Janssen was full of the earnestness and dignity which that excellent operatic singer always contrives to impart to rather colourless parts, and both Heinrich Tessmer's Walther and Ludwig Hofmann's Landgrave were good. On the whole, however, it must be admitted that "Tannhäuser" makes heavy demands upon the loyalest of the Wagnerians. It cannot be compared in musical or dramatic quality to "Der Fliegende Holländer." The hunting scene in the second part of the first act is perhaps the worst thing Wagner ever wrote. The whole of the second act needs superlatively good playing and singing to carry it off, and there is hardly anything fresh, either dramatically or musically, in the last act to enliven

a waning interest in the whole story. So it requires an effort to sit the opera out until the curtain falls, and I believe that the performances of "Tannhäuser" will become less and less frequent. After all, the whole opera is in the overture. The time will come when we shall dispense with the rest.

BEECHAM AND COVENT GARDEN.

The first cycle of the "Ring" and all the first performances of the Wagner season are now over. Sir Thomas Beecham and Professor Robert Heger have fairly divided the conducting honours. Heger's conducting of the first three parts of the "Ring" was more even and solid than Sir Thomas's performance of "Die Götterdämmerung," which was distinctly patchy; but, on the other hand, Sir Thomas has a much more elastic rhythm and can obtain more vital climaxes than Heger. One of the outstanding performances is that of "Tristan und Isolde," with Leider and Melchior, under Beecham. Next to that I would put "Der Fliegende Holländer," with Schorr as the Dutchman, under Heger. The orchestra is still unsatisfactory, but the singers were on the same high level as usual, and gave us what we have learned to expect from them. It is to be hoped that Sir Thomas Beecham's association with Covent Garden, now it has been renewed, will be continued.

BALLET AT THE SAVOY.

An interesting season of ballet opens at the Savoy Theatre on Monday, June 6, to be given by the Camargo Society in conjunction with the Vic-Wells and Ballet Club. Several new ballets will be produced, one of which is a ballet based on a selection of Handel's music made by Sir Thomas Beecham, and entitled "The Origin of Design," which deals with the career of the famous architect, Inigo Jones. A famous old ballet, "Giselle," invented by Théophile Gautier, with music by Adolphe Adam, will be revived, with the old scenery and costumes lent by M. Dandré, the widower of

Mme. Pavlova. In addition to these and other "classical" ballets, there will be a number of modern ballets, such as Dr. Vaughan Williams's "Job," Constant Lambert's "Rio Grande," and a negro ballet with designs by Vanessa Bell. Duncan Grant, Edmund Dulac, and George Sheringham are among the other artists who have designed the *décor* for ballets to be produced during the season. In addition to the excellent corps de ballet consisting of members of the Vic-Wells ballet and the Ballet Club, there will be among the principal dancers Lydia Lopokova, Spessiva, Alicia Markova, Ninette de Valois, Phyllis Bedells, and Anton Dolin, whose performance in "Job" made a great impression at the original performance by the Camargo Society.

W. J. TURNER.

BOOKS OF THE DAY.

(Continued from Page 912.)

published by Messrs. H. F. and G. Witherby, have been added five new and well-illustrated volumes—"THE ART OF COARSE FISHING." A Practical Treatise on the Sport and Choice of Tackle and Water. By J. H. R. Bazley. With Photographs and Diagrams (8s. 6d.); "THE ART OF CAMPING." Practical Hints for Pedestrian, Cyclist, and Motorist on Equipment, Method, and Locality. By W. T. Palmer. Photographs and Text Figures (8s. 6d.); "THE ART OF CROQUET." A Practical Handbook on All Phases of the Game and its Rules. By H. F. Crowther-Smith. With Sketches and Diagrams (10s. 6d.); "THE ART OF BOWLS." Practical Hints on How and Where to Play the Level Green Game. By Felix Hotchkiss (10s. 6d.); and "THE ART OF MOUNTAIN TRAMPING." Practical Hints for both Walker and Scrambler among the British Peaks. By Richard W. Hall. With Photographs and Diagrams (8s. 6d.). Climbing on the grand scale is represented in "ADVENTURES OF AN ALPINE GUIDE." By Christian Klucker. Translated from the 3rd German Edition by Erwin and Pleasaunce von Gaisberg. Edited and with additional Chapters by H. E. G. Tyndale. With eighteen illustrations (Murray; 10s. 6d.). This self-told record of a lifetime spent among the high peaks, with its memories of Whymper and other famous pioneers, will take an honoured place in the literature of mountaineering.

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"PARTY," AT THE STRAND.

THIS comedy, by Mr. Ivor Novello, will probably have only a limited appeal; attract the type of playgoer, in fact, who waits outside theatres on first nights to see the celebrities emerge. Whether there are enough of them to fill the stalls for a remunerative period is, naturally, only the concern of the management. Yet I must admit there was a deal of cleverness and a lot of fun in this play. I feel Mr. Novello did wrong in introducing a tragic note, when a young wife, thinking she has been deceived by her husband, attempts to commit suicide by taking an overdose of cocaine. (Some skeletons even a dramatist should leave to moulder in their cupboard.) But, apart from this incident, which is dramatically effective, the play is extremely amusing. We are asked not to attempt to identify the characters in the play, but Miss Lilian Braithwaite would rightly be annoyed if I did not hint that she was giving "a slight impression" of Mrs. P-t-i-k C-m-b-l-l. She did, indeed, give a better imitation of that famous actress than Miss Elizabeth Pollock, in a cabaret interlude, gave of her. For once, Miss Pollock was not at the top of her form. Mr. Athole Stewart, the producer, has handled those sycophants of the theatre who "crash" every first-night party with extreme cleverness. The whole effect will, I am sure, be extremely thrilling to those members of the upper circle who yearn to learn "what happens off." Miss Lilian Braithwaite was very good as the famous actress to whom Mr. Ivor Novello has given a final speech worthy of comparison with Hamlet's advice to the players. Miss Benita Hume's performance as the leading lady could not have been bettered. This young actress has looks, charm, and vivacity, and I shall be very surprised if, within the next few years, her cleverness has not established her as a leading lady.

"CASANOVA," AT THE COLISEUM.

Undoubtedly the most spectacular production ever put on in London. Too overwhelming, possibly, for the average playgoer, who is called upon to use his eyes, ears, and imagination to the fullest extent all the time. The score of Herr Johann Strauss is extremely melodious, but our eyes are too busy to

listen intently. It is true that our ears are not so dulled that we cannot hear that the book is often tedious. Captain Harry Graham's attempts at humour were deplorable at times; references to bicycles and garages in the eighteenth century might have been pardonable had they aroused laughter, but they did not. When we had to imagine Herr Fernando Autori as the great lover of the world, the strain was overmuch. Herr Autori has a fine, resonant voice, but, personally, we do not think that he conveys sufficiently the fluency of the liar, the amorosness of the lover, that Casanova at least alleges himself to have been. The leading ladies had little to do save look charming, which, in the clothes of the period, was not a difficult affair. That this was not entirely due to the overshadowing production is proved by the fact that Miss Tamara Desni, in the comparatively small rôle of a gipsy, left a distinct impression; as did Master Robert Cheeseman, who brought the house down, in two interludes, by the effortless simplicity of his singing. Purely as spectacle, "Casanova" is a production to see. There is beauty in every scene, and the finale, when Venice rotates before our eyes in a series of dissolving views, is a stupendous piece of stagecraft.

"THE CHEQUE-MATE," AT THE KINGSWAY.

This, on the whole, quite amusing farce has the air of being written at two different periods. The first act, thirty years ago, when the author was deeply impressed by Sir Arthur Pinero; not so much with his matter as by his manner. There was an indescribable "county" air about the heroine whose love for her scapegrace brother led her to offer herself in marriage to a strong, silent financier. One had visions of "The Gay Lord Quex" when he refused her hand, but agreed to pay her brother's debts on condition that she visited him, alone, at night. Then came a swerve of originality. In the second act, "alone, at night," the financier explained that he loved her too much to win her by foul means. But she insisted that, as she had passed her word, so would she pass the night with him. Of course, in the last act, the sound of wedding bells and the perfume of orange blossom purify the situation. Just what one calls, with a shrug of the shoulders, "not a bad little show." Miss Ruby Miller, Miss Rosalinde Fuller, Mr. Gerald Pring, and Mr. Ronald Ward were in the cast.

THE SUMMER SEASON AT MONTE CARLO.

AT Monte Carlo this summer the greatest attraction of the season will undoubtedly be the Sea Theatre. We are indebted for the following particulars to M. Jean Le Seyeux, who is preparing a wonderful series of weekly fêtes. Interviewed upon the Enchanted Isle, which was one of the great attractions of last season, but has been modified, improved, and brought up to date, he said: "There have already been water theatres on lakes or ponds, but this is the first time that anyone has devised a theatre on the sea. Upon this island I am having erected an illuminated scene which will be the same throughout the season, but, thanks to its ultra-modern mechanism, will allow of all sorts of changes, and take us to any part of the world. The Société des Bains de Mer has bought all the illuminated fountains that were in the French Colonial Exhibition—the water bridge, the grand signal, the fountains of Baghdad, and so on. They were wonderful on Lake Doumèsnil; but just think of the effect they will produce on the sea! The season will begin on July 1 and continue until Sept. 15. The spectacle on the Sea Theatre will be changed every week. We begin on July 1 with 'Les Nuits Romaniques,' and after that will come 'Les Nuits du Roi Soleil,' 'Les Nuits Marocaines,' 'Les Nuits Mariennes,' 'Les Nuits Babyloniennes,' 'Les Nuits Olympiques,' 'Les Nuits Cambodgiennes,' 'Les Nuits Mexicaines,' and 'Les Nuits Féodales.' Combined with these spectacles will be displays of sea illumination with novel effects. Leo Staats, of the Opera, has charge of the choreography, and his ballets will include the best dancers both in classic and modern styles, and will possess this novelty—all the groups will be composed of excellent swimmers and divers. The spectacle, though on the sea, will sometimes be in it, too.

"I have already designed all the scenery and costumes," continued M. Le Seyeux. "The first will be carried out by M. Geerts, and the second by M. Max Weldy. Every ballet will present a surprise and a new 'stunt,' while the music will be supplied by the orchestra of the Monte Carlo Opera, under Maestro Bonifanti. Monte Carlo, which in winter is the capital of opera, ballets, and comedies, must maintain its prestige in summer. All the signs are present that the object sought will be victoriously attained."

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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

ENGLAND'S unsettled weather recently has certainly made motoring tours somewhat difficult, as no one cares to continue a pleasant jaunt in torrential rain, accompanied by heavy thunder and vivid



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lightning. The climatic conditions also placed a large amount of additional work on the twenty-four-hour emergency service of the Automobile Association. These officials had to deal with a greatly increased number of applications for interesting short tours and day drives by motorists who had to cancel arrangements for longer tours owing to the unsettled weather.

In these days of the ubiquitous closed car, however, motorists seldom postpone their outings altogether. Disappointing as the weather conditions were during Whitsun, the A.A. "scouts" assisted no fewer than 262,486 members on the road, of which number 257,000 motorists asked for road and general information, while 1360 "foolish virgins" had fortunately these patrols to bring them petrol, oil, water, and running supplies which they were short of. Minor breakdowns requiring mechanical assistance from these useful roadmen numbered 4126, all the cars and cycles being despatched again on their journeys after receiving this timely aid.

My friends away from England will be glad to learn that the touring car is in slightly greater demand than it has been during the past two or three years. Saloons are still the most popular, but open cars are coming back slowly into favour. One item which has helped to bring about this change is the new Weathershields "Sunway" hood. This design permits the forward section of the cape-cart type of hood provided on tourers

to be thrown back in the manner of the "sunshine" sliding roof of saloon cars. Any ordinary hood can be converted to this "Sunway" design. If carried out at the same time that an old hood is recovered, the cost of the "Sunway" hood conversion is 30s., and if fitted at other times, 50s.; while Morris cars are converted for 40s. To avoid correspondence, I give the address of Weathershields, Ltd., 48, Moor Street, Birmingham, England, who will give additional information as to where to get this work carried out if my readers find that their local man cannot manage it. It is a pretty simple job, as the existing hood sticks and frame are used, and only

(Continued overleaf.)



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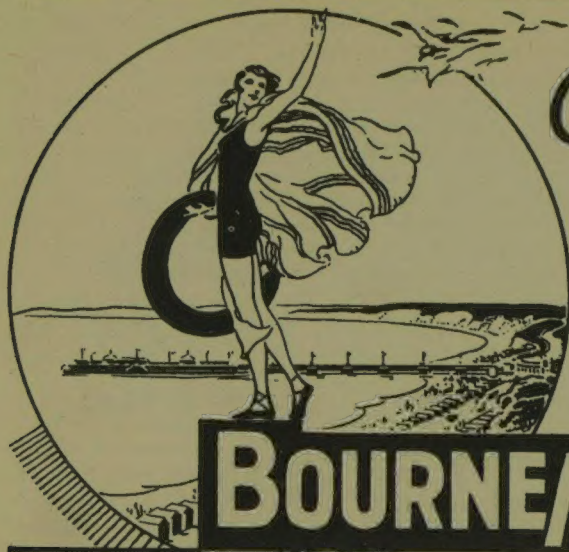
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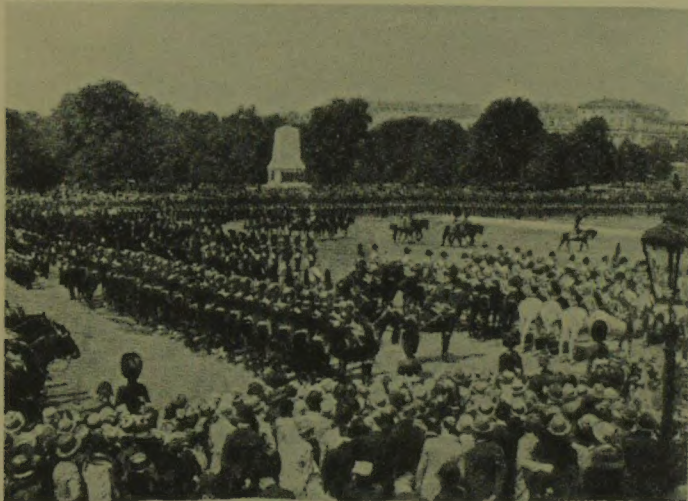
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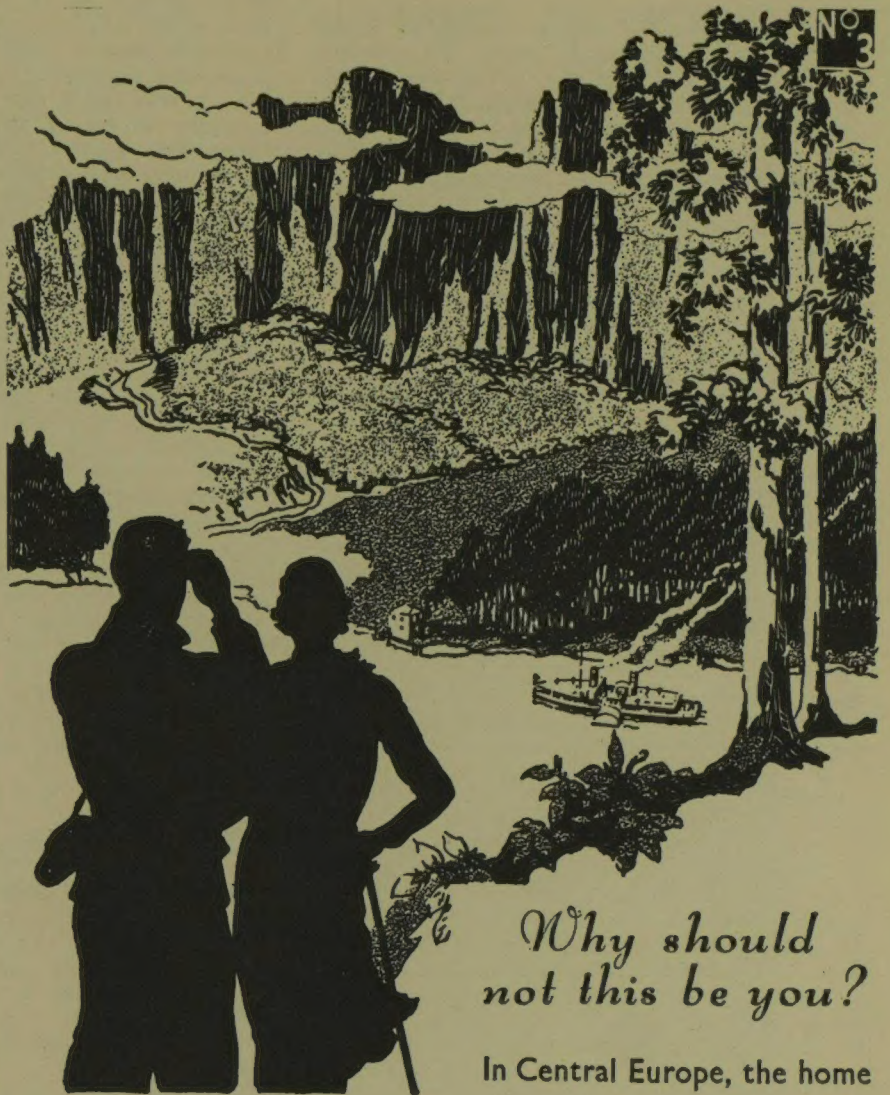
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Competitions for Amateurs.

The holiday season in Great Britain is catering for motorists particularly. There are a number of "beauty shows," or Concours d'Élégance, as our friends in France term them, in which any private owner can take part without having to worry about professional competition from the motor trader. In fact, I have some friends who intend to travel round the coast of Britain showing their cars at the various seaside resorts and taking their chance of prize-winning because they tell me that they meet such a nice crowd of car owners at these festivals. These folk start in the Scottish Rally on July 4, in order to see the Highlands and West Scotland, finishing up at Edinburgh for that city's car beauty show on July 9. They then continue to Scarborough for that Rally on July 10 to 12. By the way, I forgot to mention that on July 2 they take part in the Bristol Concours d'Élégance, before starting northwards on July 4. From Scarborough, where they intend to stay a few days, the tourists proceed by a rambling course southward, visiting East Coast resorts and finishing up at Ramsgate in time to take part in that town's car beauty show on July 16. They did discuss seeing the Aldershot Tattoo, taking place on June 11, and again on June 14 to 18, but nothing was decided. I mention these dates for motorists who may like to take in this function on the way westwards, before going to Bristol. After Ramsgate, these motorists intend to follow the coast roads *en route* for the Eastbourne Gymkhana on August 1, before driving to Lancashire for Blackpool holiday parade. Then they proceed to Heysham, and ship the car and themselves to Belfast for a tour in Ulster, finishing with witnessing the Tourist Trophy race on Aug. 20, after taking part in the Concours d'Élégance held here the previous Saturday. After the T.T. motor-race, these enthusiastic seekers for "pots" and scenery finish up their season at Eastbourne's motor-carriage beauty show on Sept. 7. This trip is by no means a pot-hunting business, but it does give a choice of a very elastic tour all over Great Britain.

Motor-Racing Fixtures.

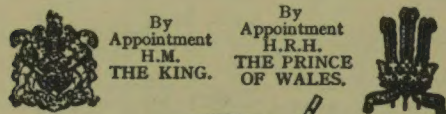
Motorists who like to see interesting racing should note that practising for the Le Mans (France) twenty-four-hours' endurance race starts on this road circuit on June 15, and it continues until the 17th between the hours of 10 p.m. and 6 a.m. The race itself takes place on June 18 and 19, but the practising is decidedly as thrilling to watch as the long race itself. A week can be well spent at Le Mans, as there is plenty to see in the neighbourhood. Another fixture with a thrill is the annual Shelsley Walsh hill-climbing contest for every type of car, held on this private hill road on June 25. Visitors can stay at Worcester, Droitwich, or Broadway, and drive to Shelsley in the morning, as the competition starts after luncheon, which can be obtained there on the hillside if picnic baskets are not taken. Shelsley Walsh Court Farm has the only private road pre-eminently suitable for such a contest, as it has a couple of bends on a fierce gradient that make every fast car give a spectacular run to the onlookers. A visit to Brooklands, Weybridge, Surrey, to see the King's Cup air race on July 8 and 9 is another fixture which can be recommended to be seen. The following Saturday, July 16, the Light Car Club's relay motor car race takes place at Brooklands. This will be its second year, and visitors are promised a more exciting contest even than that of last year, as the various teams of three cars have learnt their lesson as to what to avoid doing, a very important business in relay races. Aug. 1, the Bank Holiday Brooklands meeting, will see some of the cars competing in the Tourist Trophy taking part in the races on that day as a sort of test to see whether weaknesses discovered in the cars at Le Mans and at the Junior Car Club's 1000-miles' race on June 3 and 4 have been cured, and whether new "soft spots" have developed.

"Dunlopillo" Air Cushions.

Having the softness of down, the new Dunlop cellular air-cushion rubber worthily deserves its name of "Dunlopillo." This new material is now being manufactured from the raw latex rubber at Fort Dunlop, Birmingham, and is a new and successful department of the great tyre-making firm. "Dunlopillo" has already been used for the Shakespeare Memorial Theatre, recently opened at Stratford-on-

Avon, and for the latest fleet of 250 of London's well-known motor-omnibuses. In fact, to be frank, it was on account of being so comfortable on one of these cushions over a rather "bumpy" road, travelling inside one of these six-wheelers, that made me curious as to how the cushions had been upholstered. So when the opportunity occurred I visited Fort Dunlop and saw how this material was made. All the new cars in Coventry and Birmingham are having their seats made "easy riders" with "Dunlopillo," as it lasts, and does not lose its soft yet firm springiness by constant use. Fort Dunlop is a regular beehive of industry. Golf-balls, tennis-balls, tyres, inner-tubes, and now these cellular air-cushion rubber materials are being made here by thousands of men and girl employees. A new tyre containing three times as much air as the ordinary inner-tube car tyre, and with a road-contact surface increased in almost the same proportion, is being tested very severely at the present time at Fort Dunlop. Aviators who use aeroplanes with Dunlop tyres would recognise these new soft but gigantic wheel-cushion covers as descendants of the Dunlop aeroplane-tyre. At present it is questionable whether such soft inflated tyres do not impose too much hard work on the driver of cars fitted with them, in the increased effort needed in handling the steering wheel. They certainly improve the comfort of the passenger. But so equally does "Dunlopillo" when an ordinary tyred car has its cushions upholstered with that air-holding rubber seating material. I think that, while big, powerful, and heavy limousines will use these 12-lb. per square inch soft giant balloon tyres in the future, small cars will fit "Dunlopillo" cushions and be content with ordinary Dunlop medium-pressure tyres for riding comfort.

To-day (Saturday, June 4) the Henlys' Car Rally and aeroplane gymkhana takes place at Heston airport. The meeting will commence at 2 p.m., starting punctually at that hour with a car Concours d'Élégance, for which a large number of vehicles have been entered. By an error I stated in a previous note that this meeting would be held at Brooklands, so hasten to correct this. Heston aerodrome is quite close to that motor-track, so that visitors to Brooklands can easily motor to Heston *via* Walton and the Staines-Kingston road.



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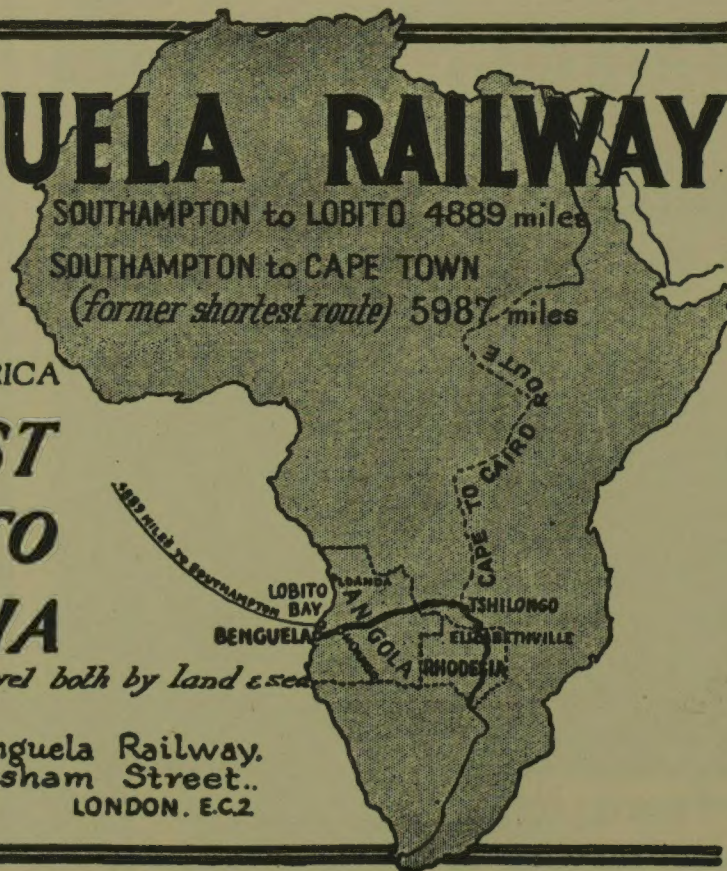
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Duggie explains -

Reliability

Sir Edward: "I was with Major Drapling at Hurst Park last Saturday when he wired you a 'pony' each way Knight Errant. He told me that he meant Knight Error, which won at 100/7, and was delighted to receive your cheque for over £700."

Duggie: "It was quite correct, Sir Edward."

Sir Edward: "He is of the opinion that you have been over-generous, and wondered how you discovered his real intention."

Duggie: "Easily explained. Knight Errant was not entered for any race on that day. Knight Error was the only horse with a similar name. In such cases I try to interpret my client's real intention."

Sir Edward: "But the Major, talking the matter over with a prominent member of Tattersalls, who is rightly considered an expert, was informed that if Knight Error had lost you'd have had no claim."

Duggie: "Perfectly true."

Sir Edward: "In that case, Stuart, aren't you laying yourself open to be taken advantage of by unscrupulous backers?"

Duggie: "I should be most reluctant to think any of my clients would take the slightest advantage of me."

Sir Edward: "'Honi soit,' etc., etc. By the way, I understand you are accepting commissions at full 'Tote' prices and giving 5% over the odds?"

Duggie: "Correct."

Sir Edward: "Up to what time can I wire you a bet?"

Duggie: "From the course, right up to the 'off.'"

Sir Edward: "And can I arrange with you now, to accept as much as £50 each way a horse under these circumstances?"

Duggie: "Certainly, Sir Edward."

"Duggie Explains" series are based on actual conversations held with clients, but names used are entirely fictitious.

Douglas Stuart

"STUART HOUSE," SHAFTESBURY AVENUE, LONDON